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SHANMUKHA

IN FOCUS

'Catch 'em young' goes the saying and when you really catch them young and train them up, the pleasure is immeasurable, the result rewarding. Ask the teachers of the Shanmukhananda Sangeetha Vidyalaya how they felt when their young 'Sishyas' did them proud by their Sangeethanjali to Bapuji and Bharatiyar on October 2nd. **SHANMUKHA** carries a report.

Do not the Padams, "Padari Varugudu" and "Velavare" sound very familiar? But how familiar is the composer who mastered a difficult technique of music, the 'Ghana' Margam? 'Ghanam' Krishna Iyer, a lucid Padakaara and Keertanacharya finds prime place in this **SHANMUKHA**. It takes you to the origin of this Marga of singing explored by a veteran musicologist.

"Those Golden Rays of Wisdom Which Never Glittered " is another probe into the state of the 'Storehouse' where invaluable source treasures wilt for want of care and attention.

The styles of the Vainikas - The Tanjavur Bani, the Mysore Bani and the Andhra School - bring you another facet of exploration done by a researcher.

'Bhava and Rasa' by a great dance exponent is a lucid account on the subject, with great educative value. A must for all students of music and dance.

Pudukkottai Gopalakrishna Bhagavathar, a great name in Bhajana tradition, lived in this **CENTURY**, yet not very much known. A rare profile from a music journal is reproduced. "Krishna Leela Tarangini" is analysed from a new angle by a young enthusiast.

SHANMUKHA carries a tribute to the Sangeeth Yogi who wished to 'breath his last in Sangeeth' and did so, perhaps, a bit too soon, and an obit note on eminent Upa Pakka Vadyakaras.

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'Ghanam' Krishna Iyer

By Dr Sulochana Rajendran

*"Velavare Ummaiththedi Oru Madan
dai Vidiyum Muzhudum Kaaththirukkin-
ra Vagaiyenna"*

This plea of the Sakhi in the above Padam in Bhairavi breathes the soul of the Vasakasajjika Nayika waiting for her Lord Muruga the whole night till dawn. The melody couches the plea with subtle punch.

*"Padari Varugudurugudennavi
Padaikkudu Vazhi Solladi.."*

This composition is in Kambhoji depicting the deep love of the Nayika who is longing for her Lord of Pazhani who is depicted as the supreme musician and she beckons her Sakhi to go and fetch Him, by pleasing him with music. The Padam, needless to say, is soaked in the grace and grandeur of Kambhoji. And both the Padams have been all rage with dancers, young and old, as they are masterpieces in Tamil and have deep Abhinaya potential.

'Ghana' Margam

The composer, Ghanam Krishna Iyer, was one who enriched the forms of Keertana and Padam with subtle aesthetics and succinct Bhava. Whilst the prefix 'Ghanam' would in itself connote his 'weight' as a musician, his name has been etched as one of the eminent Padakaaras, whose creations found greater use in dance repertoire than in musical interpretation.

In the purely Manodharma form of musical enunciation comprising Ghanam, Nayam and Desiyam, Ghanam is a phase where "the Raga is expounded in the style of Tanam but the tempo of singing is very fast", says Prof. P. Sambamoorthi. And the variety of Tana employed in this Marga is Chakra Tana where "wheel like patterns

are sung in whirlwind rapidity". And to sing in Ghana Marga physical stamina and voice strength are essential as the sound emanates from the *Nabhi*. Mahamahopad-haya U.Ve. Swaminatha Iyer whose father Venkatasubbier learnt the Marga from Ghanam Krishna Iyer (his maternal grand uncl.) says it requires "strength of an elephant and vitality of a lion's voice". During the post- Venkatamakhi era there emerged a three-fold classification of Ragas as Ghana, Naya, Desiya in the manner of their singing and their inherent virtues. The Margams are the result of these Raga classification.

In the era of the Music Trinity, hailed as the Golden Era of Karnatak music, and in the one immediately preceding it, many facets of musical enunciation purely on the Manodharma plane were specialised by musicians and these were Raga elaboration, Tanam, Pallavi etc. And the mode of singing the three Margas of Ghana, Naya and Desiya were the techniques followed. It is said that Ghana Marga singing was the most difficult to master.

Born in Tirukkunram in Udayarpalayam district whose Zamindars were great patrons of arts, Krishna Iyer, the fifth among five sons of Ramaswamy Iyer dared to venture into Ghanam even as a youngster. The musical clime was propitious for the Ramaswamy siblings to soak in music. "They breathed the atmosphere of the golden era of Music sanctified by Tyagaraja, Veyyi Geetalu, Paidala Gurumurthy Sastry and Bobbili Kesavayya" writes T. Viswanath.

Stamina and Sadhaka

Having been trained first by his father and then by Pachimiriam Adiyappaiah of

"Viriboni" (Bhairavi) Varnam fame, Krishna Iyer who had inherent talent and melodious voice soon became one of the Vidwans of the Tanjore Samasthanam. It may be noted that Krishna Iyer learnt under Adiyappiah along with Syama Sastri and Pallavi Gopala Iyer. It was here that he had a challenging offer come his way when he rose to the occasion. One Kesavayya of Bobbili, a versatile musician, but arrogant enough to call himself 'Bhuloka Chapa Chutti', one who rolled the world into a mat, went southward challenging musicians to contests and appropriating to himself the Tamburas and other costly belongings of the vanquished. His arrival at Tanjore created terror among the As-thana Vidwans. Legend has it that to save the reputation of Tanjore, Syama Sastry, one of the Trinity of Music, was requested to meet this musical giant; and Sastry humbled the musician from Bobbili with a Pallavi in Sarabhanandana Tala of which the latter could make neither head nor tail, leave alone repeating it as required.

Nevertheless Kesavayya had a positive side to his musicianship, that is, the Ghana Marga of singing which none in the south had learnt. His performance in this style at Tanjore court arrested everyone including the Maratha King Serfoji and, the monarch, a great patron of arts, felt that one of the court Vidwans should learn the Margam. When none came forward young Krishna Iyer volunteered to undertake the rigours of the training and succeeded in mastering it too. More than learning it was his concerted *abhyasa* in the marga at Kapisthalam that brought a sheen to Iyer's music.

Ghanam Krishna Iyer is said to have delineated Punnagavarali, at his Arangetram of the Ghana Margam at Tanjore to the pleasant surprise of his mentor Kesavayya and the patron-king, and expressed in the Sahitya his gratitude to all who helped him master the form. Besides

Bobbili Kesavayya and the king, he owed his Sadhaka of this margam to Ramabhadra Moopanar of Kapistalam, an art rasika who provided Iyer with all comforts for the practice.

For sometime he practised and propagated this Margam staying at Tiruvidaimarudur under the patronage of Amara Simha of Maratha royal lineage, but his heart and soul was in Udayarpalayam whose Zamindar Kachiranga Udayar was a great devotee of the maestro and a friend too.

Musician- Composer

Besides being a practising musician Krishna Iyer rose to great heights as a composer perhaps putting to use this Ghana Margam in his own creative form. Some Kritis and many Padams have come our way which are treated on par with those of the Trinity and Kshetragna respectively. He also composed some Chindus.

Krishna Iyer's compositions were all in Tamil. His maiden song was dedicated to Soundararaja Perumal, the deity of his native village. He had no inhibitions in drawing inspiration from the leading lights of his times. He learnt from Ramadas when at Tiruvidaimarudur the Hindustani tradition and taught him Karnatak tradition. Quite a number of his Kritis have an anecdote or an inspiration behind them. A visit to Saint Tyagaraja during his teaching session of "*E Papamu Chesitira*" in Atana inspired young Krishna Iyer to compose "*Chumma Chumma Varuguma Sugam*" in the same Raga and Varnamettu (musical mould).

Another gem of Atana "*Tiruvetriyur Tyagarajan Chitvilasa Naadanadiyil*" was the outcome when the maestro went to Madras and met Paidala Gurumurthy, we learn. And quite a few adorn his repertoire in adulation of his patron-rasika Rama

bhadra Moopanar, such as "*Anname*" (Todi) and "*Maade Avar Cheyda Vanjanai*" (Bhairavi) and that of his elder patron-zamindar, "*Pachilamtomal*" (Todi) said to be one of his best creations, a Chindu "*Kachirangarajanadi*" (Sahana). He was influenced by 'Chaukkam' Seenu Iyengar and adopted this method in this Padams.

Krishna Iyer was an adept in Nindastuti as well. He was once not allowed entry to Amarasimha's palace, thanks to some court politics. Undeterred he is said to have waited for the prince to retire and sang from the streets, "*Niddiraiyil Soppanathil*" (Pantuvarali). Need it be said that it had its impact and earned the composer a royal welcome?

On another occasion when he went to meet his patron Kachi Kalyanaranga Udayar (son of Kachirangappa Udaiyar) and was given an indifferent reception the master-composer sang a Padam in Suruti that depicted a vexed Nayika expressing sarcasm in fine-laced lyrics. The melody rent the heart, and the message reached. The Zamindar apologised and Iyer instantly turned sarcasm into encomia. So spontaneous was he with the Sahitya and Sangeetha that the patron - artiste friendship was saved.

Musical Profundity

Among his many other songs (about 73 have been listed by Dr U. Ve Swaminatha Iyer, the composer's great grand nephew) *Parimala Natha* (Darbar), *Paarengum Paarthalum* (Kalyani) are well known. But the last two compositions he composed were outstanding. During the last days of his life when health failed him he sang of the '*anitya*' that is the mortal life and of absolute surrender to the Lord. The penultimate song which he dictated to his grand nephew Venkatasubbier who was his prime disciple too was philosophic.

It runs thus:

Pallavi

"*Koduththu Vaiththadu Varum Eraasaiyal Migak Kurappattal Varugumo Peymanade*"

Anupallavi

"*Paduththaal Pinnale Kooda Varuvarundo Payaraneesharai Nidam Bhaktiyay Thozhudiru*"

Even in death bed his musical acumen and composing genius did not fail him. The last composition in Pantuvarali of his echoed his yearning :

"*Thillaiyappa Unadu Panchaksharappadiyir Chinmayamay Dinandinamum Vandu Darisippen*"

Bhakti was predominant in his compositions be it in praise of Lord or Patron or depicting Nayaka-Nayika Bhava in Padams. The Padams contained 'Gaurava Sringara'.

Such musical profundity and lyrical lucidity earned encomia for Krishna Iyer from eminent authorities. Krishna Iyer found a place of pride in Chinnaswamy Mudaliar's *Oriental Music* along with C.R. Srinivasa Iyengar, the great Keertanacharya who extolled Iyer as "a master of the Tamil language in so far as it lends itself to the purpose of music.... There is nothing in the field of South Indian music, technical or otherwise that is regarded as most important and most exclusive, that he has not imported into his compositions. The highest achievements in the field of Gamaka, Orikka and Ghana find a place in his compositions.....It is regarded as the high watermark of musical proficiency to sing his Padams in the way they have been built".

With the Sirkazhi Trio-Muthuthandavar, Arunachala Kavirayar and Marimuthu-Pillai-who enriched the Keertana tradition in Tamil prior to the advent of the Music Trinity, composers like Ghanam Krishna Iyer, Vaideeswarankoil Subbarama Iyer added a wealth of corpus of Padams besides Keertanas which adorned the realm of dance more than the musical forum.

GHANA, NAYA AND DESYA RAGAS

By Dr. S. SITA

The three-fold classification of Ragas into Ghana, Naya and Desya, emerged during the post-Venkatamakhin period. The author of *Chaturdandi Prakasika*¹ and the architect of the 72 Melakarta scheme, never mentions this classification. Tulaja in his *Sangita Saramrta* also makes no reference to it. Sahaji's Raga Lakshana manuscript, which fills the lacuna between these standard treatises, throws valuable light on the divergent views regarding the Raga-system extant at that period. For the first time Ragas are spoken of in terms of Ghana, Naya and Desya by Sahaji and this is the earliest textual reference and Sastraic authority supporting this interesting classification of Ragas. Though the *Sangita Saramrta*, for the most part, followed the *Rāga Lakshana* manuscript, it is surprising to note the omission of the reference to these three kinds of Ragas in the former work. However Tulaja must have been quite aware of this three-fold classification. Perhaps, as a faithful expounder of Venkatamakhin's theories of Melakartas, he did not take note of this new classification of Ragas. Equally or perhaps more surprising is the total absence of any reference to the theory of 72 Melakartas in Sahaji's *Rāga Lakshana* manuscript.

After the formulation of the Melakarta-scheme, it was in relation to the supremacy of the Melakarta system that Ragas came to be understood in the Carnatic system. But the three classes of Ragas are not so related to the Melakarta-system as such; instead they represent a general classification of Ragas in a wider

sense, including under each category, both Janaka and Janya Ragas.

The *Anubandha* in the *Chaturdandi Prakasika*² mentions the following list of eight Ghana ragas, i.e., Nata, Goula, Varali, Bouli, Sri, Ārabhi, Mālavasri and Ritigoula.

Ghanaragaa Naatagaulau Varali Baulireva cha-

Sriraga Aarabhischaiva Maalavasristataha
Param (40)

Ritigauloshtaragaaste Ghanaragaa

Prakeertitaaha !! (41)

Influence of Hindustani System

Among the list of Rakti Ragas, also called Naya Rāgas, 35 Ragas and 24 Desya Ragas are mentioned. Sāhaji mentions a total of 45 Ghana Ragas, 20 Naya or Rakti Ragas and 17 Desya Ragas in all under the list of 21 Melakartas recognised by him. In the category of Ghana Ragas in addition to the famous five, Ragas like Nārāyanagoula, Ritigoula, Ānandabhairavi, Ābheri, Balahamsa, Natanārāyani, Salagabhairavi, Kannadagoula, Mālavasri, Mādhavamanohari, Sālaganata, Suddhadesi, Padi, Mālahari, Kannadabangāla, Suddha Saveri, Kuranji, Pūrnachandrika and others figure. Sahaji feels that some Ragas can be considered both as Ghana and Naya, for example, Nadaramakriya, Sourāshtra, Mangalakaisiki, and Gourimanohari; while Saindhavi, Surasindhu, Jufāvu, Yadukula Kambhoji, Natakurinji, Mohana, Lalitapanchama are exclusively Rakti or Naya ragas. Compared to Ghana, which

is larger in number, Naya and Desya Ragas, are in a smaller number. Kabhi, Huseni, Maruva, Sāveri, Gaudamalharu, Bifāhuri, Kedāra, Poorvi, Goudipantu, Kannada, Mohanakalyāni, Dhanāsri, Sāranga, Todi and Kalyāni are described as Desya Ragas. On what basis these Ragas were named Ghana, Naya and Desya, is not indicated by the author of this classification. This must have been the result of the impact of Hindustani system of music on that of the existing system, that took place during the reign of Sāhaji, the illustrious Maratha ruler of Tanjore.

Definition

According to Subbarama Dikshitar¹, Ghana Ragas are those which are ideal for singing Tana in Druta Kala successfully from Nābhi and the sound-forms of such Ragas resemble the majestic personality of a purusha with qualities of *Saurya*, *Vira* and *Utsāha*. Naya Ragas please the mind and thus emphasise a delicate and attractive treatment bringing out the beautiful aspects. Taking into consideration the sum total expression of the Raga and the manner of bringing out the various facets of the Raga image, Ragas are perhaps classified thus. Desya Ragas are highly enjoyable and migrate from different regions, mostly from the north and are capable of being handled in various alluring styles. The manner of rendering Ghana Ragas led to what is referred to as *Ghana Marga* or style of singing in the sphere of *Manodharma Sangita* and we have the names of eminent stalwarts adorning the pages of musical history like Ghanam Sinayya, Ghanam Krishna Iyer, Melattur Virabhadrayya, Bobbili Kesavayya, Paidala Gurumurthy Sastri and Gururayacharyulu.

Identifying Sri Rama as Nadabrahma, Saint Tyagaraja in his '*Nādasudhā rasambilanu*' (Ārabhi-3rd of the Ghana ragas) sings that "the nectar of Nada-the basis of all Vedas, Puranas, Āgamas and Sāstras, has taken human form in Sri Rāma. The seven Svaras have become the seven bells of His bow. The Ragas have become His Bow and the styles *Dura*, *Naya* and *Desya* have become the three strings of the Bow"² (*dura naya desyamu trigunamu*)- *dura* here obviously means ghana.

Ghana Ragas are to be generally understood as having the potential for depth, elaboration, majestic treatment, and rapid as well as solemn handling. The Pancharatna kritis of Sri Tyāgarāja in the traditional five Ragas, bear ample testimony to the grandeur of the Dhatu with matching Sahitya-content for it.

The concept of '*Ghana-panchaka*' or five Ghana Ragas is a later concept and Gitas in these five Ragas referred to as *Ghana-raga-gitas* have been published in *Sangita Sampradāya Pradarsini* and Tachur Singaracharulu's works. The idea of a second 'Ghanapanchaka'-including the Ragas Kedāra, Nārāyanagoula, Ritigoula, Sāranganāta and Bouli is immortalised in the Varna of Vīna Kuppiar "*Intakopa*" which is set in all the ten Ragas.

The musical appeal of Ghana Ragas can be best enjoyed through the Tanam played in Vīna, the classical instrument which upholds the melodic purity in respect of Sruti, Sthāna and Gamaka and sweetness of melody and Bhava.

1. Music Academy Publication Series 3 1934.

2. *Anubandha-Chaturdandi Prakasika*-Music Academy Publication. P5 Sl. 40-49.

1. *Sangita Sampradaya Pradarsini* - P 35, XII

2. *The Spiritual Heritage of Tyagaraja*, with Introductory Thesis by Dr. V. Raghavan (R.K. Math)

List of Ghana, Naya and Desya Ragas as dealt with in the **Ragalakshana Ms**

	Ghana(45)	RaktiNaya) (20)	Desi Ragas (17)
Mela Sri	Devagandhari, Kannadagoula, Velavali, Salagabhairavi Madhavamanohari, Madhyama Grama Malavasri Suddhadesi.	Saindhavi	Kabhi, Huseni
Malavagoula	Salanganata Ardradesi, Chaya goula, Takka, Gurjari, Gundakriya, Phalamanjari, Bhauri, Padi, Malahari, Suddha Saveri Megharanji Kannadabangala, Poornapanchama, Revagupti, Malavi	Nadaramakriya Sourashtra, Mangalakaisiki, Myachabouli, (ghana-naya-Yogyamulu) Gourimanohari.	Magadhi, Bhibasu, Maruva, Goudipantu, Saveri, Poorvi,
Sankara-bharana	Arabhi, Suddhavasanta Saraswatimanohari, Purvagoula, Narayani, Narayana desakshi, Samantam, Kuranji, Purnachandrika.	Surasindhu Julavu.	Goudamalharu, Bilahuri Kedara.
Kambhoji	Narayanagoula Balahamsa Nagadhvani, Chayatarangini, Natanarayani, Andhali, Devakriya.	Kedaragoula, Isamanohari Yadukulakambhoji, Natakurinji Mohana with alpa ma.	Kannada (Desya and Rakti) Mohana Kalyani
Bhairavi	Ritigoula Hindolavasantha, Anandabhairavi Abheri	Ahari, Ghantarava Nagagandhari	Dhanyasi
Sindhuramakriya Hejjujji Vasantabhairavi	Hijjuji	Pantuvarali Lalitapanchama, (Rakti)-(Darus, Padas, Slokas are largely found in this)	
Saranga Todi Kalyani Nagavarali, Punnagavarali	Saranga Todi Kalyani

Courtesy: "Souvenir of Music Academy, Madras"

THOSE GOLDEN RAYS OF WISDOM WHICH NEVER GLITTERED

Dr. LEELA OMCHERY

For more than seventy five years now, the Trivandrum Oriental Research Institute and the Manuscript Library, a Department of the University of Kerala, has been holding the distinction as one of the leading treasure houses of rare and most valuable collections of Manuscripts of India. With an unique collection, 80% of which are unpublished palm leaves, the library is the second largest institution of the country, and has substantial contribution in the field of Indological studies.

Historical Background

The nucleus of the Library came into being during the reign of King Ayilyam Tirunāl-a "Sakala Kalā Vallabha", who for the first time ordered for collection of all the manuscripts of the State and storing of the same in the Travancore Palace Library. Raja Sri Mulam Tirunal, his successor, who was responsible for spreading Oriental literature around the world, instituted a Department for the publication of native Sanskrit manuscripts which, in due course, grew into the present institution. The king ordered to acquire Devanagari script to print palm leaf works, and in 1903, the job was entrusted with Dr. T. Ganapathy Sastri the then Principal of Sanskrit College. *Bhakti Manjari*, an important Sanskrit work of King Svati Tirunal was the first which got published. In the year 1908, a separate Department was started at Laksmi Vilasam Palace, under the supervision of Ganapathy Sastri, and in 1926, the Department started a separate section for collecting and printing manuscripts in Malayalam as well. With the formation of the Travancore University in 1937, the Manuscript Library became a

part of it. In the ensuing years, the institution grew in size and reputation, under the able guidance of eminent men of letters like Mahakavi Ulloor Paramesvara yyar, Sri Sankara Menon, Sri. K.Sambasiva Sastri, Prof.L.A. Ravi Verma, Prof.Ramaswami Sastri, Sri K.Mahadeva Sastri, Dr. Suranad Kunjan Pillai, and a host of other scholars.

A "Home" for MSS

Since the library was not having separate building, good enough to house its ever increasing manuscripts in Sanskrit, Malayalam, and other languages quite often it had to shift from place to place. It was at this stage Dr.Karan Singh, the then Central Minister, visited the library and as a result of his interest and initiative, in 1982, a new building was constructed at the Kariavattam campus of the Kerala University, with an air- conditioned hall for preserving the rare manuscripts. The library had thus got a permanent place, and with the introduction of Ph.D. and other research-oriented academic courses, the MSS Library took a new shape and became the Oriental Research Institute and Manuscript Library. Dr. Raghavan Pillai, the Professor and Head of the Department of Sanskrit was appointed as its first Director. Dr T. Bhaskaran who succeeded him, introduced Ph.D. courses in Malayalam and other languages as well. Presently, the prestigious institution is headed by Dr.Prof. K. Vijayan, a renowned scholar of Sanskrit.

The Library has about 60,000 manuscripts, the majority of which are in palm leaves, and the rest in paper, copper plate, etc. Among the palm leaves, there

are works which are more than 600 years old. The collection includes original works, commentaries, critical studies and translations in Sanskrit and other Indian and foreign languages like Malayalam, Tamil, Kannada, Telugu, Marathi, Bengali, Oriya, Nepali, Assamese, Hindi, Burmese, Tibetan, Indonesian, etc.

Apart from the size and number, the library is unique in the sense that its collection covers every aspect of human thought and wisdom, be it history, philosophy, or literature, Mantra, Tantra and Kavya Natakadis. Also there are innumerable works dealing with astronomy, astrology, medicine, architecture, and science. And its possession relating to Music and other performing arts is not only unique and magnificent but also rare and distinct.

Materials, A Treasure

The main material of the works are palm leaves, the largest of which are about 24" long and 4" wide while the shortest 3" long and 1" wide. The leaves of each of the works are tied together with a thread, passing through the holes on every leaf and the leaves are protected by hard wooden or ivory planks. Mostly, the works have fly leaves with remarks about the work on them.

The palm leaves represent specimen from all over the country, each of which is distinct from the other. The Kerala palm leaves, for example, are longer and wider than those from Tamil Nadu which are thick and short. The leaves of the Andhra Pradesh are smaller and thicker than those of Tamil Nadu while those of Karnataka are almost similar to those of Kerala. While the Burmese leaves are thick, long and strong, the Indonesian are thin, smooth and less wider. The palm leaves from Nepal are comparatively the best ones as they are very fine, smooth and ideally suited for writing.

Besides the palm leaves, there are few works, written on barks of trees like Agarutuak and Bhurja. There are also writings on copper plates and textiles which even after centuries are least affected by worms and other forces of decay, due to the supreme antipest treatment of ancient times.

"Devi Mahatmiya" in Palm Beads

There are certain palm leaf works with beautifully coloured pictorial illustrations of the text. One will be wonderstruck at the colour and choice of colours of these illustrations which, even after decades, look fresh and like those immortal motifs of Ajanta frescoes. Some of the manuscripts are decorated with drawings on their leaves on both ends and with pictures carved on their planks, made of teak wood or ivory. The most striking specimen is a garland of palm leaves in the form of beads, which is worthy of entering into the *Guinness Book*. The garland is made of 15 beads, each of which consists of a number of palm leaves cut in different sizes and pressed together to look like Rudraksa. The skill of the maker of the palm leaf beads speaks for itself when one realises that each of the beads contains one sloka of *Devī Māhātmya*, neatly done and each leaf of the beads remains inseparable from the other, keeping the order of the verses intact. Similarly, there is a collection of palm leaves, containing the verses of *Prasna Marga* in the shape of a fan, which can be drawn out and drawn in, like any Japanese fans.

Stylus is the main writing material, and the works are written either in Sanskrit, or in Malayalam scripts, the latter being, the maximum. A good number of works are written in Grantha script as well, while, there are a few in Nandinagari, which is similar to Sanskrit, Sarada, Tamil, Bengali,

Oriya, Marāthi, Gujarāti, Kannada, Telugu, Burmese, Nepāli, Assāmesē, Hindi, Persian and English.

Music and Allied Arts

In the year 1991, Indira Gandhi National Centre for Arts, entrusted the writer with the assignment of "unearthing, filing, categorising, and preparing a descriptive catalogue on the works related to Music and allied arts, belonging to the library". The assignment was during the summer vacations in 1991 and 1992. It was really a challenging and tiring job, amidst lot of hurdles and hardships, peculiar to this library, probably one of the main reasons, why no one so far, has ventured to undertake it. Further, leaving some stray entries of a few works in the general catalogues, no accurate information, exclusively or even generally, was available on the magnitude, condition, categories and contents of these works. Nevertheless I derived a sense of joy and satisfaction as I was privileged for the first time in the history of the library, to unearth a substantial number of rare manuscripts related to music and allied arts and prepared the **FIRST EXHAUSTIVE REPORT, EXCLUSIVELY ON THEM.**

Among its rich repertoire, there are about 200 works mainly in Sanskrit and Malayalam, which are directly related to music and its allied arts. There may be much more if one could locate those works written in other languages like Tamil, Kannada, Telugu, Marāthi etc. Then, there are certain works among the Tantras, Āgamas, Natākas, Purānas, records, Manuals etc, which devote chapters or portions exclusively to deal with the above arts. Also, there is a good range of works on the folk lore and folk theatrical productions of Kerala, Tamil Nādu Karnāataka.

There are also a good number of printed works on these performing arts, some of which, date back to 150 years,

like the *Rāga Tarangini-s* of Kalhana, *Jōna Rāja*, *Srīvara*, *Prājya Bhatta* etc, which would provide source materials for the study of not only arts but also the development of printing from such early times to the modern. The Sanskrit works like *Sangītacarya* of Pratapasimha etc., are rarely found in other libraries. Interestingly there is a printed work containing Bible in Sanskrit as well.

The bulk of the works in music are donations by famous libraries like the Travancore Palace Library, Oriental Research Institute and Manuscript Libraries of Madras, Pune, Baroda, Banaras, etc. The works collected from famous families of Kerala such as Pūnjār palace, Māvelikka Kuzhikkāttillam, etc., are also voluminous. A few works which were acquired as loans were returned after copying.

While one would be simply overwhelmed at the unique collection of these precious works on music and allied arts, one would be equally shocked at the sad state of affairs of the section and deteriorating condition of these priceless manuscripts.

To Cite A Few:

1. There has been no librarian or experts ever since its establishment who could have kept the works safely and in order, and could have guided the scholars properly.
2. The precious works are stored in a hall which was designed to be air-conditioned but has not been so with the result the works stuffed in a place without light and ventilation, cleaning and care, have become easy prey to the ravages of time -worms and decay.
3. Because the palm leaf works are not cleaned and oiled, it is difficult to read them and understand.
4. There is no particular place or section for the works. They are all scattered or misplaced or mixed with other works and dumped in a dark room.

5. The institute being one of the oldest book homes of the country, started at a time, when the library science system was not even born, remains still in that state only. There is no proper index, order, category or cards with numbers, or titles or names of the authors, and as such, locating works becomes a major problem.

6. The works being old, illegible, and brittle and often written in archaic Malayalam, Grantha, Tamil etc., assistance of experts who can locate the works and read them for the scholars is an absolute necessity. Unfortunately, the institution has acute shortage of such staff. To add to the woes of the scholars, many of the palm leaves are written in a variety of scripts like Grantha, Oriya, Telugu, Kannada, Bengali, Marathi, Hindi etc., which also demands versatile readers, and that is almost nil.

7. Ironically, even the basic external aids like microscope, magnifying glasses, cleansing lotions, coloured inks etc, are not provided to the readers of the palm leaves. The continuous strain has been telling upon their eyes, brains, and patience.

Matters do not end there. To frustrate the scholar further,

8. There is no source material to locate these works. No record or catalogue, printed or written, has been prepared exclusively on the works, right from the inception of the institution, to this day. The library has published a few general catalogues from time to time. But there has not been proper entries of these works in them. They reveal more omissions than inclusion of works. Further, the library numbers, categories, remarks and even titles of certain works are found varied from catalogue to catalogue, without providing clues. To add to the confusion, the photostat copies of the Manuscripts have been entered under new numbers, without providing original details on the sources to the immediate reach of a scholar.

9. There are palm leaves which are more than 500 years old. But first hand information about many of them, i.e., regarding from where, when and how they have been acquired are often not traceable.

10. Shifting of the library from place to place, employing labourers, who had little regard for such works, also had resulted in damaging the works.

11. The pitiable financial condition of the library would not allow it to reprint old catalogues or

print new ones, with the result, nothing is readily available to the scholar for reference or comparison, or for checking.

FORM AND CONTENTS OF THE WORKS

The manuscripts broadly fall under two main heads, Lakshana and Lakshya, Under these there are both major and minor works. Major ones generally form single works while three or four minor works are joined together to form a bulk. They are commonly categorised as Sangītam, Silpam, Kala, Nātyam, Nātakam etc. The years of acquisition of these works are given as per Kollam Era, (Malayalam) which could be equated with the Christian era, by adding 825 to the former.

On going through the works one realised that the remarks on the fly leaves of certain works are faulty, while in most of the works there are plenty of errors, omissions of words, verses, signs, symbols, etc., probably due to the ignorance of the scribes. Amusingly, specific names of certain works like "Raga Laksanam" are found substituted by their general category titles like "Sangitam" "Bharatam". Also, some commentaries are named after their original treatises and vice versa, like *Abhinava Bharati*, being titled as *Nātyasastram*. Without reading the colophon, or contents, certain works like "*Kohala Matanga Samvadam*" are written as "*Kohala Matam*" which denotes another work.

Lakshana Granthas (Treatises)

The treatises consists of the following types of works:-

1. Original palm leaf works, written by Kerala authors like, *Tāla Prastāram*, "*Sangītam*", "*Bālārama Bharatam*", "*Sapta Svāra Sindhu*" etc.
2. Original palm leaf works authored by Keralites in Malayalam like *Sangīta Manjari*, *Tāla Vidhi*, *Tālakramam*, *Sangīta Laksanam* etc.

3. Original palm leaf works written by masters in Tamill, Kannada, Telugu etc.
4. Ancient Sanskrit works like *Nātya Sāstram*, *Raga Vibodham*, *Sangīta Ratnākaram* etc., with or without their commentaries.
5. Commentaries in Sanskrit written by famous commentators like Abhinava Gupta, Kallinātha and others.
6. Commentaries in Malayalam written by Keralites for leading works like *Nātyasastram*, *Sangīta Ratnākaram* etc. These deserve special attention because their authors have put forth novel ideas and cleared certain controversies also.
7. Malayalam commentaries of the famous Sanskrit commentaries.

Manuals:

8. There are also innumerable manuals (*Prakāram*, *Catangu Vidhi* etc), related to the rituals and their music or Melam (orchestra) like *Tāla Vādyā Vidhānam*, *Nrtya Tāladi*, *Mrdanga Nirmana Vidhi*, *Natābhiseka Vidhi*, etc., and also *Attaprakarams* for *Cakyar Kuttu*, *Nangiyar Kuttu*, *Astapadi Attam*, *Kathakali* etc.

Lakshya Granthas:

9. Original musical compositions of the classical Karnatak music, by Kerala composers such as, *Svāti Tirunāl Irayimman*, *Tampy*, *Kutty kunju Tankacci*, *K.C. Kesava Pillai*, and a host of others.
10. Classical Karnatak compositions in Sanskrit, Tamil, Kannada, Telugu etc., by composers of other States.
11. Composition in Sanskrit, Oriya, Bangla, Hindi, Marathi, etc., by masters, all over India.
12. Abhinaya songs of *Kūdiyattam*, *Ashtapadi*, *Tarangams*, *Krsnanattam*, *Kathakali*, *Harikatha*; *Tullal* etc.
13. Solo female dance songs related to *Mohiniāttam*, *Kaikoittikkali*, etc.
14. Nātika songs
15. Songs belonging to the folk and popular theatres.
16. Other miscellaneous songs which do not fall in the above category.

List Of Leading Works In Sanskrit

(Copies of some are not found elsewhere)

1. *Sangīta Cintāmani* by *Vemabhupala*
2. *Svāra Tāladi Laksanam* (3 different works)
3. *Svāra Tāladi Nirūpanam* (2-3 different works)
4. *Nrtya Tāladi*
5. *Nrtya Ratnākaram*
6. *Nāgananda Sangīta Vicārah*
7. *Nāda bindōpanisad*
8. *Nartana Navikarama Vidhi*
9. *Sangīta Laksanam*
10. *Saptasvāra Sindhu*
11. *Sangīta Granthah*
12. *Sangitam* (2 different works)
13. *Tālaprastāram* (4 copies)
14. *Tāla Vādyā Vidhānam*
15. *Sapta Svāradi Laksanam*
16. *Svāra Sindhānta Candrika*
17. *Muhana Prasāntya Prāsa Vyavastha*
18. *Bharata Rasa Prakatanam*
19. *Bālārama Bharatam*
20. *Hanumat Bharatam*
21. *Kohalamatam* (2 different works)
22. *Dattilam*
23. *Brhaddesi* (2 copies)
24. *Abhinava Bharati* (2 copies)
25. *Kalanidhi*
26. *Sarngadhara Padhati* (2 different portions)
27. *Sangīta Ratnākaram* (12 copies)
28. *Nātyasastram* (more than 20 copies)
29. *Sangīta Samayasaram*
30. *Sangīta Sudhākaram*
31. *Abhinaya Darpanam*
32. *Sadraga Candrōdayam*
33. *Sangita Makarandam*
34. *Sangīta Sarvārtha Samgraham*
35. *Sangīta Pārijātam*
36. *Sangīta grantaham*
37. *Caturdandi Prakasika*
38. *Sarngadharapadhati* (2 different works)
39. *Abhinaya Bhāratī* (2 copies)
40. *Somanatham*
41. *Sukla Bharatam*

42. Nāṭya Śāstra Samgraham
43. Nandikesvaram
44. Damaru Tantram
45. Fānga nirṇayam
46. Kandukatrayam
47. Sabdasvarūpam
48. Nārāḍīya Padhati
49. Sangīta Sudha (2 copies)
50. Svararūpa Lakṣana Vidhi
51. Sangīta Ratnakara Vyākhyā
52. Sangīta Naryanam
53. Tāla Lakṣanam (3 copies)
54. Tāla Candrika
55. Vadya Vidhi
56. Sama Ganam (2 copies)
57. Śatvikāṅga Vīvekam

LIST OF LEADING WORKS IN MALAYALAM

1. Sangīta Cūdamani
2. Sangīta Lakṣanam
3. Sangītam
4. Svaratāḷadi lakṣanam
5. Sangīta Manjari
6. Rāṅgābhyāsam
7. Tālakramam
8. Muhananta Prāsāntya Prāsavyavastha
9. Natabhiseka Vidhi
10. Ganikā gadyam
11. Pani Kottum Prakāram
12. Astapadi Attaprakāram
13. Saptasvara Saṅcāraṅgā
14. Nandikesvara Tantram
15. Nandi Bharatam
16. Nāda Dīpikā
17. Mantrāṅkam Āttaprakāram
18. Srikrishna Caritam Nāngiyar Kuttu
19. Sangīta Vidhikal
20. Sangīta Sastram etc.

Leading Song Books

1. Nīlakantha Kirttanam
2. Rāmavarama Bhūmipāla Kirttanam
3. Varna (2 different works)
4. Kirttanangal (2 different works)

5. Gīta Grantham
6. Kucelōpakhyānam
7. Jāmīlōpakhyānam
8. Utsavavarnana Prabandham (Trivandrum)
9. Utsava Varnana Prabandham (Tiruvattar)
10. Asvati Sahityam
11. Irayiamman Tampiyude Kīrttangal
12. Svati Krtayah
13. Sangīta Rāja rangam
14. Gāṇakavyam of Manavikrama Rāja
15. Rāma Varmābhūmi pāla Kirttanam
16. Bhasaganangal
17. Cillara pattukal
18. Jnana Kīrttanangal
19. Madhyama Kala Kīrttangal
20. Gāyaka Parijātam
21. Sivavilasakavyam
22. Sivastapadi
23. Krsnastapadi
24. Navaratnamālika
25. Krisna Natakam
26. Nārāyana Tirtha Kritikal
27. Sangitakrti
28. Kīrttanangal
29. Kirttanam
30. Harināma Kīrttanam
31. Madhyama kāla Kīrttanam
32. Saptasvara Devata Dhyānam (2-3 different songs)
33. Devikīrttanam
34. Matangistavam
35. Tāli olappattu
36. Nr̥tta Satakam
37. Saptasvarā Devata Stuti
38. Tarangam
39. Amaram (Tamil kuttu)
40. Onappattu
41. Tamil Pattukal
42. Tālolappattu
43. Pattukal (3-4 sets)
44. Sangitakrtaya (Telugu)
45. Kanduka Trayam
46. Innumerable popular dance songs of the Kerala women, like Ātira paattukal, Pantadi, Pattukkal, Kaikottipattukal etc.

47. Innumerable songs of the Popular theatres and folk lore.
48. Abhinaya songs of the traditional stage productions like Astapadiattam, Krishnattam, Kathakali etc.
49. Nataka songs and Natya songs etc.

Rare Published Works, (which are rarely found elsewhere)

1. Sangītacārya of Pratāpasimha - (Marathi)
2. Sangīta Ramarjya Viyōga (Hindi)
3. Kalhana's Rāja Tarangini (Sanskrit)
4. Prajya Bhattas Rāga Tarangini "
5. Jone Rāja's Rāja Tarangini "
6. Srivara's Rāja Tarangini "
7. Sangīta Sarvārtha Samgraham (Telugu)
8. Bible in Sanskrit (Sanskrit)

Tasks Ahead, Hurdles Around

Restoring the palm leaf collections and other manuscripts to safety is the foremost task. Categorising and cataloguing them come next. Transliterating works written in Malayalam and other scripts to their original Sanskrit script, follows. Scrutinising, editing and publishing the rare works and thereby bringing them to the knowledge of scholars, other than the native masters, would complete the purpose. But there are more hurdles in achieving the goal, such as;

1. Acute shortage of financial assistance from the concerned bodies which in turn has created a) shortage of trained and qualified staff, b) preservation activities, c) suspension of the air conditioning facilities, d) purchase of modern technology and equipments and, e) introduction of scientific books keeping.
2. Non availability of scholars and experts well versed in the subject as well as in Sanskrit, Malayalam and other languages and scripts.
3. Absence of source materials in establishing the worth and range of the works. No one including

the local scholars ever knew about the nature and magnitude of the works. No catalogue or report or even articles, exclusively dealing with these works, have ever appeared, in periodicals or journals, including the ones published by the library.

4. Problems of transliteration. Though the major part of the possession comprises Sanskrit works, they are written in Malayalam script and also in Grantha, Tamil, Telugu etc. Hence, these have to be transliterated so that, they catch the attention of scholars other than the Malayalis. Versatile scriptologists and expert palm leaf readers alone can together do the job well and this seems to be a remote possibility.
5. Difficulty in getting the works scrutinised and corrected. Due to the ignorance of the scribes, many works have innumerable mistakes, omissions etc, and this calls for thorough scrutiny of the works by experts who have command over the subject and different languages and scripts. Such masters are very very few.

6. Problems related to the works, dealing with music and other arts of Kerala.

A good number of works are related to the ancient music of Kerala, viz, ritualistic music, theatrical music, instrumental set up, calculations of innumerable Talams and Melams. Further, they are written in archaic language and style. Hence it is not very easy for modern scholars, however well versed they may be in the present day music, to understand and interpret them. That array of scholars and artists who can understand them in the context of contemporary music is fast fading.

Facts being so, the future and relevance of these works seem to be bleak, unless support from the State and Central Govt., comes in time. It is heartening to realise that microfilming of the works has been started by the Indira Gandhi National Centre for Arts. But unless experts are involved and selection of works are being made, many of the important works which are on the verge of extinction would be lost by the time the above project is completed.

"KRISHNA LEELA TARANGINI"

By K. Sasikala

Narayana Yateendra's (Tirtha Narayana) **Krishna Leela Tarangini** is a work which deserves greater attention than it has received so far. It is rather a divine experience, a work of great literary and art potential that it can be presented as a ballet or a play or sung as individual pieces of compositions in concerts and in congregations or even published as a literary work.

As the legend goes, Tirthaswamin was suffering from severe stomachache and moving from one place to another to get relief. Once as he was resting at the Vinayaka temple, he had a vision of Lord Krishna, who commanded him to compose a musical play, taking the themes from **Srimad Bhagavatha**. The Lord also commanded Tirtha to follow the wild boar, which would soon make its appearance, and to finally settle down at the place where the Divine Boar would disappear.

Following the Lord's commands, Tirthaswamin followed the Divine Boar, and settled down finally at Bhupatirajapuram (which came to be called Varahur, after Varaha, the Boar). There he started to compose the **Tarangini**, right from the "Avataraprasthavana" and concluded with celebrating the marriage of Lord Krishna with Rukmini. It is a wonderful musical sculpture of the Dasama Skanda of **Srimad Bhagavatha**.

In the "Avataraprasthavana" a little deviation from **Srimad Bhagavatha** could be perceived. In the **Bhagavatha**, it is said that Bhumidevi, unable to bear the burden of the Daityas and the forces of Adharma, destroying the cosmic peace and endangering the worthy life of Sajjanas, takes the form of a cow and approaches Lord Brahma, the Creator and tells her tale of

woe, and that in turn, Lord Brahma, along with Lord Shiva, goes to Ksheerabhdi (Ocean of Milk) and pleads to Lord Vishnu to relieve Bhumidevi of her burden.

But in **Tarangini**, Bhumidevi in the guise of a cow, is said to have approached 'Surapati' or Lord Indra, in his celebrated court. But alas! There Sanaka and other sages were explaining and expounding the greatness of the Divine Name of Lord Vishnu, in their Pravachana. The Bhaktakavi begins with a soul-stirring description of the Bhagwan, resting on the coiled Seshanaga, in the Ocean of Milk, **Atha Bhagawan Aprimita**.

Bhumidevi, after hearing the Vaibhav of the Bhagavad Nama from the sages, feels that she has entered the wrong place. She decides to approach the Devahideva. The Sloka, **Sharanamupagataaham Tvaam Sharanyan Janaanaam, the composition Sharanam Bhava Karunaam Mayi** which ends with the usage **Madhusoodana, Madhusoodana Hara Maamaka Duritam** is the expression of Bhumidevi's appeal to the Lord, to dispel her distress.

This takes us to believe that the worship of the Lord of the Universe was necessary to discard our misery and not the flattery of Ishwarya Devatas who only granted boons to the devotees irrespective of whether they deserved or not. This Great Truth is very charmingly brought to light, by the "Bhavavilasa" of the Bhaktakavi.

To a musician, **Tarangini** is a masterpiece of music, to a dramatist it is an interesting and appealing drama. It is a magnificent piece of literature to a student of Sanskrit. To lover of Lord's Names, it is

a wonderful collection of the various Divya Namas of the Lord, with the Purna Bhava. To a lover of Bhagavatha Purana, it is a Sangraha of Dasama Skandha. To the sick, it is a medicine of hope, as Tirtha Yati was completely cured of his ailment, as he completed the "Rukmini Swayamvara" with the piece **Aalokaye Rukmini Kalyana Gopalam**.

Tarangini is much more than all these. It is no exaggeration, that **Krishna Leela Tarangini** is an attempt to convert the turbulent ocean of Samsara into an Ocean of Bliss (**Ananda Payodhi**). The Bhaktha is so attached to the Bhagawan, in every form, in his Leelas, in chanting His name, in His worship, in the company of devotees that he cannot even imagine of Moksha, where the individual self completely merges and becomes one with the Supreme Self. To him this pleasure of devoted service is much valuable, more than the state of Moksha. He sees Lord in everything. The Samsara is not turbulent, but is the very Ocean of Bliss, where he wishes to take birth again and again and spend his life-time in serving the Lord and his devotees.

Krishna Leela Tarangini is both a musical play and a dance drama expound-

ing the Bhagavad Leelas. The compositions are the Tarangas or waves in the Mighty Ocean of Tranquillity. Narayana Tirtha himself is said to have taught his songs and Abhinaya to his disciples and himself presented the Leelas as a dance drama.

The Tarangams are danced popularly in Kuchipudi dance style today. Dancing on a brass plate, fusing her footwork with the swaras and Jatis, the dancer makes it more of an art than a mere feat. As for its popularity in this Andhra style of dance, it is only natural as Narayana Thirtha's ancestors hailed from Andhra region, and his compositions breathed the native flavour.

The great work is being brought to light in bits and fragments, in music concerts and dance performances. Only a few Tarangas enjoy popularity. Many remain dormant in spite of efforts to teach them to students and propagate. It is high time that musicians and researchers took deeper interest in this masterpiece and produced them as opera, dance ballets and Harikathas.

**SHANMUKHA WISHES
ALL
A HAPPY DEEPAVALI**

BHAVA AND RASA*

By DR. PADMA SUBRAHMANYAM

Words like 'Bhava', 'Rasa' and 'Abhinaya' are oft repeated terms in the field of performing arts. Hence many people are bound to be familiar with these terms, if not with their real significance. It is not unusual to come across their being used as synonyms. Here is an attempt to give in a nut shell, the basic idea of the meaning of and the relationship between these terms.

Rasa is the ultimate goal of any artistic production. It may be literature or audio or visual nature, It may even be both. It may be meant for mere reading too. In all these, "Rasa" is the sole aim. Rasa, being a concept, is beyond the realm of a literal translation. It is, in short, the result of an aesthetic enjoyment. This aesthetic enjoyment is created through the process of combining both subjective and objective experience of various kinds of feelings. In the realm of Natya the artistes must have the objectivity to comprehend the multifarious characters and situations. This objectivity must be transformed into a subjective experience in order to live a role. Yet, their subjective experience must be undergone with a sense of detachment, so as to avoid a total merging into the characterisation. The artiste is expected to be in it and yet out of it. This feeling experienced by the artiste is called Bhava. It can be translated as the psychological state of the mind.

Sthayi & Vyabícarí Bhavas

Bhavas are unlimited in number. Still, the ancient authorities like Bharata analysed them and recognised 41 Bhavas. Some of them are love, mirth, sorrow,

anger, valour, terror, disgust, astonishment, envy, intoxication, weariness, indolence, depression and anxiety. Among the 41 Bhavas, the first eight given above are said to have a durable effect on the human personality. The others are only transitory or complimentary in nature. They appear only to strengthen one of the more durable feelings. For example, the feeling of anxiety strengthens the feeling of love, and envy may strengthen anger, while shame may strengthen sorrow. Such transitory feelings are called Vyabícarí Bhavas. The eight feelings of a durable nature are called Sthayi Bhavas. Thus Bhavas can be classified as Sthayi and Vyabícarí Bhavas. Vyabícarí Bhavas can further be classified into two, based on their relationship with the Sthayi Bhava. They may be the cause of the Sthayi Bhava or even the effect of such a durable feeling. If it is the cause, this feeling is called Vibhava. If it is the effect, then it is termed as Anubhava. For example, reasons like separation from dear ones, loss of wealth, captivity and similar other misfortunes may result in the durable state of sorrow. As a result of these Vibhavas, one may shed tears, or lament with even drooping limbs. These also help to establish the Sthayi (durable) Bhavas. These effects are all Anubhavas.

Vyabícarí Bhavas, Vibhavas and Anubhavas appear to strengthen one of the eight Sthayi Bhavas and establish it firmly. The eight Sthayi Bhavas alone are capable of blossoming into the eight Rasas. Bhavas are transformed into Rasas through the process of proper communication.

Art Of Expression

The art of communication is called Abhinaya. It is not enough if there is Bhava. It must be clearly expressed. The art of expression is four-fold. It may be physical expression (Angika Abhinaya), verbal expression (Vacika Abhinaya) or through external means like costumes and make-up (Aharya Abhinaya) and also through the physical reaction of a mind fully charged with emotion (Satvika-Abhinaya). The last of these four includes even conditions like horripilation. It depends on the mental involvement of the artiste. Thus, through these four channels of Abhinaya, the Bhavas are communicated to the onlooker.

The next stage in the production of Rasa depends on the 'Sahrudaya' the onlooker of the same mental calibre. It is only through such a reciprocative audience Rasa is born. It is Rasana - a sense for appreciation - which is responsible in the continuance of the pouring out of Bhava. The on-looker shares the inner experience of the various psychological states of mind, represented by the artiste. His sharing of the experience is the aesthetic enjoyment which is the very fruit of the artistic production. This Rasotpatti kindles the further flow of Bhava. Thus there is a continuous pouring of Bhava and Rasa, one getting created from the other.

The eight Sthayi Bhavas of more durable nature result in the eight Rasas,

namely, Sringara (love), Veera (Valour), Karuna (sorrow), Adbhuta (astonishment), Hasya (humour), Bhaya (fear), Bhibatsa (disgust) and Raudra (anger). All these depend on the Sthayi Bhavas, which in turn depend on the transitory moods. Like a well-cooked dish which combines various tastes produced by articles such as salt, pepper and chilly, the Sthayi Bhava is made up of all its transitory moods, in right proportion. Each of the transitory moods are like the individual tastes of sugar or salt. They have no durable quality. Bharata did not include Shanta as a Rasa. If this is to be a Rasa it must have a Sthayi Bhava as well as many of its complimentary Bhavas to strengthen it. On the contrary, Shanta is tranquillity born out of an absence of any other feeling. Hence it was not originally included as Rasa.

Spiritual Experience

Though eight Rasas are recognised, ancient Indian philosophers also realised that any Rasa, be it sorrow or disgust, is all but only one experience of an inner bliss-Ananda. Rasa is that, which at least momentarily enables one to realise the inner Self which is nothing but Bliss itself. This is the secret of the sweetness of the tragic tales. Rasa, for the Indian philosopher, is therefore a spiritual experience.



* Article published in a Souvenir brought out by Smt Kalanidhi Narayan and her students on the occasion of "An Evening of Abhinaya" 1978 in Aid of Flood Relief.

VAINIKAS - THEIR STYLE

By L. ANNAPOORNA

The Saraswati Veena of South India is, today, one of the foremost concert instruments. As contrasted with its gradual eclipse in the North by the Sitar and Sarod, the Veena in the South has risen to greater heights than ever before in popularity, even as the technique of playing it has advanced.

To the lay listener, all Veena recitals may look alike, but the discerning ear can distinguish different styles of Veena playing. The technique of Veena playing today can be broadly divided into three basic schools: The Tanjavur, Mysore and Andhra Schools. Each school has a proud heritage of its own, and there are purists even today who zealously guard their precious traditions. However, it is easily noticeable that due to constant exposure of each school to the others via radio and other modern media, there has been a merging of styles to some extent.

The Tanjavur School

Tanjavur school aims at reproducing the vocal style as closely as possible. This approach has been developed right from the heyday of the Tanjavur court and has been moulded and polished to perfection. No slackening in the efforts.

Gayaki Style

Sangeetha Kalanidhi K.S. Narayanaswamy, one of the eminent Veena exponents belonging to this school, says that uccharipu is of utmost importance—the pronunciation and accent on each syllable of the Sahitya is to be transferred to the veena exactly as it is sung. The Raga Alapana, Tanam, rendering of the Kriti, as well as Niraval and Swaras have to be moulded accordingly. Raga Alapana is elaborate and replete with deep Gamakas or graces. The pace is leisurely. Fast

passages are eschewed, for fear that Gamakas and finer nuances will be lost. Such types of Meetu or plucking, as Kathiri Meetu and Tribhinna are avoided. It is a stately and dignified style whose classical appeal can never fade.

The traditional Tanjavur school gave rise to three distinct styles of Veena technique. K.S. Narayanaswamy belongs to the vocal or Gayaki style described above.

Karaikudi Bani

The late Karaikudi Brothers - Subbarama Iyer (1883 - 1936, who played the Veena holding it vertically) and Sambasiva Iyer (1888- 1958) developed this style further in their own individualistic manner. The Brothers stood out, towering over others, for the mastery of their art, which was the result of complete dedication and incessant practice, their abiding faith in tradition and their virtual rejection of all other material things not connected with their music. It is they who created, within the framework of the highly regarded Tanjavur tradition or style, what is known as the Karaikudi Bani.

The Brothers hailed from a great musical family of Vainikas. They kept up the family tradition in the eighth generation. A number of Vainikas of note could be listed: Malayappa Iyer (c. 1750) who was himself of the third generation of this Vainika family, Venkateswara Iyer (c. 1780), Subbaraya Iyer (c.1810). and Subbayya Iyer also known as Subbarama Iyer (c. 1840). The last named was the court musician of Pudukottai and the father of the Brothers.

The late S.Y. Krishnaswami, a connoisseur, once wrote that there are three

influences that combine to create a genius in art: the first is the inherent flair and ability; the second, heredity; and the third, unremitting practice. Repetition is like *Dhyanam*, meditation. In meditation, one repeats the same Mantra again and again and does not go in for a new Mantra everyday. So also, perfect music is the result of constant practice. It was the understanding and the application of this secret that brightened up the inherent talent.

The Karaikudi Brothers, fully subscribed to these norms. The basic exercises, they believed were to be practised initially for three to five years.

And even after acquiring mastery over all aspects of music, these basic exercises should form part of the practice sessions of musicians throughout their lives, they emphasised.

"The Ancient Posture"

The Brothers played as one but had their own distinctive ways of handling the instrument. The elder Subbarama Iyer held the Veena in a vertical position, the only prominent vainika to do so in Tamil Nadu. The others to adopt this 'Urdhra' Style of holding the instrument were Sangameswara Sastri and Venkataramana Das, Veena vidwans of Bobbili and Vizianagaram in Andhra, and Emani Achyutarama Sastri, father of Emani Sankara Sastri. But Sambasiva Iyer held his Veena in the horizontal position, as is commonly done today.

Holding the Veena vertically seems to have been the ancient practice, blessed by Sastraic sanction. This is the way the Veena is depicted in ancient sculptures and paintings. The musical concert format now prevailing is less than 150 years old and the Veena, to start with, was the accompanying instrument for vocalists and continued to be so till it was supplanted by the violin. It would seem that the

practice of holding the Veena vertically while accompanying a vocalist was found to be inconvenient and was gradually replaced by the horizontal style.

When they played, they were lost in their music and often were not even aware of what was happening. Tirugokarnam Krishnamurthy Iyer, a nephew of Subbarama Iyer, recalls an interesting anecdote which illustrates this aspect. Krishnamurthy Iyer was then a student in the Sangeetha Bhooshanam course in the Annamalai University. A concert of the Karaikudi Brothers, with Pudukottai Dakshinamurthy Pillai on the mridangam, took place in the campus.

As the Brothers played the Kriti '*Am-banadu vinnapamu*' in Todi and embarked on a Niraval, Pillai was playing at his best, but all the time with the feeling that it was not good enough. Then followed a great exhibition of Kalpanaswaras. At one moment it appeared as if the exercise was ending, but the Brothers switched over to a different Swara pattern and started soaring again. This went on repeatedly, making Dakshinamurthy Pillai marvel at the masters' musicianship. Finally, the song came to a close, to the thunderous applause of the large audience. Later, after retiring to their lodge, Dakshinamurthy Pillai asked Subbarama Iyer "Andavane, why this extraordinary outburst? Should you not have had some mercy on a poor man like me?" Iyer replied, "Why, I did nothing extraordinary, I played only as usual".

Subbarama Iyer received his musical training from his father Subbayya Iyer. Karaikudi was, as it were, the capital of Chettinad, the land of Nattukottai Chettiars. Apart from the Karaikudi Brothers, some other famous musicians were also residents of Karaikudi then, like Mazhavarayanandal Subbarama Bhagavatar (who was awarded the title of Sangeeta

Kalanidhi by the Music Academy in 1942), Rajamani Iyengar (Guru of famous cine playback singer, T.M. Soundararajan) and Karaikudi Srinivasa Iyengar (whose son was married to the daughter of Ramanuja Iyengar) who belonged to Ariyakudi, a nearby village.

Subbarama Iyer was passing through a financially difficult time. Dispirited as he was, when an astrologer friend did his bit by telling him that there was a danger to his life a few months hence, he felt convinced that the mission in his life was coming to an end. The day prior to his demise, in 1936, Subbarama Iyer asked his relatives to retire early, as they would have a lot of work to do the next day.

Sambasiva Iyer was generally quite reluctant to take any student. When Samathu Iyengar, grandfather of Devakottai Narayana Iyengar, requested him to take his grandson as his disciple, he demanded a fee of Rs. 2000 to put him off. But some time later he did take on Narayana Iyengar as a disciple, at his brother's behest, but the guru-sishya relationship lasted only 3 years.

Tonal Improvement

For long, Iyer had been experimenting with different strings for the Veena to achieve an improved tone. He had discovered that winding silver or copper wire of a specified gauge around the Mandra and Anumandra strings improved their tone. He had also devised a hand-operated machine, made out of bicycle parts, with which to do the winding properly. Now the combined insights and skills of Iyer and Ramanathan led to the development of a prototype of an electrically operated wire-winder and to the improvement of the final products. The strings thus produced became known as Sambasiva Iyer strings.

Sambasiva Iyer was a man of few words. His conversations were always

brief. His whole life was dedicated to the pure exposition of the Veena to produce music in the most authentic and grand manner.

Features of Karaikudi Bani

The Karaikudi Bani of Veena playing, made familiar within living memory by the Karaikudi Brothers, is part of the broader Tanjavur tradition to which Veena Dhanammal at one end, and a modern-day master like S. Balachandar at the other, both belong. It falls in between.

The technique of the Brothers emphasised Gamaka by deflection. Devoid of exaggeration and by no means simple oscillations, the Gamakas were characterised by a degree of sharpness and yet intimated beautiful nuances, artistic curves. In their hands, the playing of Gamaka was a case of technique translated into art - and art concealing art.

The Bani as given expression to by the Brothers is characterised by certain other important features, viz.,

The use of the shoping technique employing the hand.

The absence of vibrato, the simple vibratory oscillation on a fret, including the 'sa' and 'pa' frets.

The avoidance of the 'Kartari' Meetu, which is a right hand pluck employed to produce compound sounds like 'Kru' and 'tru'.

The use of Tala strings for the purpose of keeping Tala while playing compositions.

The strumming of the main strings for effect - a practice no longer evident much in the playing of the Bani's exponents.

The use of individual side strings for effect and as an expression of inwardly felt pulsations.

The rare use of Tribhinna (or of playing of triple notes) principally, to aid the interpretation of Mahitya (e.g.) while rendering the same-note phrase 'Paramasambhava' in the Kapi Narayani composition *Sarasa Sama-dhana*.

The use of a special technique to produce 'Ravai' Sangatis or fast variations.

The use of Janta-s (notes in pairs) in Tanam rendering.

The use of plectra for plucking.

In the hey days of the Brothers, there was no artificial amplification of sound at concerts. So, they worked on and perfected a method of producing volume without sacrificing sensitivity.

It is said that 500 persons gathered on a float during the annual Teppam or float festival in Karaikudi could clearly hear the Brothers play. The Brothers would have frowned on the use of the contact mike, for the resulting loss of sensitivity would have been unacceptable to them.

The Brothers played as one, but those who have listened to them noted a difference in emphasis but without difference in style.

They were famous for their elaborate Alapana and Tanam. They painted the Raga picture on a large, wide canvas, so to speak, and their imagination seemed endless.

Delineation of a single Raga could go on for hours. One distinct peculiarity about this style is the handling of the Sadharana Gandhara in the Raga Todi. Usually, the Gandhara (ga) is played on the Chatusruti Rishabha fret with a deep Gamaka (except in the Panchama Varjotha phrases such as ga-ma-dha-ni-sa where, occasionally, Gamaka is avoided). However, in the Karaikudi style, it is played on its own fret without any Gamaka throughout, except occasionally when Gamaka is used. This 'flat' playing of 'ga' lends a completely different colour to the Raga - a slight Hindustani touch and this feature instantly identifies the Karaikudi style.

VEENA DHANAMMAL

Veena Dhanammal was also of the Tanjavur school, but developed the art in her own unmistakable way to such an extent that she was totally individualistic

and in a class of her own. Her style was deceptively simple and pleasing to the ear. In an effort to reproduce the vocal Gamaka, she employed an elaborate left hand technique - separation of the fingers, the occasional use of a gentle pluck with the left hand finger, and various other devices. This produced an effort similar to the sweet tinkling of silver bells. The fact that her Veena was tuned to a higher pitch, equivalent to the female voice about G sharp, enhanced this effect.

Her performance was more suggestive than explicit and in that respect more poetic. She avoided complex instrumental techniques to give expression to her inner musical realizations. She produced the Gamakas or graces rather more by executing slides on the stem of the Veena than by pulling or lateral deflection of the strings to produce oscillations.

Her heritage was the Tanjavur tradition in music and dance, a tradition enriched and exemplified by the Devadasi community to which she belonged. The family records go back to Papammal, her grandmother's grandmother who was a musician-dancer in the Tanjavur court a couple of hundred years ago, in the 18th century. Her grandmother Kamakshi, a court-dancer who had learnt Sadir from Bharatam Ganapathi Sastri, uncle of Patnam Subramaniya Iyer, was reputedly an excellent singer as well. She learnt music from Subbaraya Sastri, son of Syama Sastri, and from the Anayya brothers, great musicians of those days. Her mother Sundaramma learnt music from her mother and also from Annaswamy Sastri, the adopted son of Subbaraya Sastri. In each generation of the family, there had thus been the lateral transfusion of music from impeccable sources and, down each generation, the family wealth of music had been handed down as a precious heritage.

Dhanammal's training in music was initiated by family members themselves, among them her grandmother Kamakshi. It is only later she became a sishya of gurus from outside the family fold.

The first such Guru was a Vainika named Azhagasingarayya, who belonged to the sect of 'Sathada' Vaishnavas that prepared flowers for temples. The compositions of the Sastriar mould, with their exquisite Bhava and intricate Laya, suited Dhanammal's own Bani.

Unique Technique

Dhanammal knew many compositions of Tyagaraja's direct disciple Veena Kupier and of his son Tiruvotriyur Tyagier. The latter also known as Muthialpet Tyagier, was a great friend and admirer of Dhanammal, many years his junior.

Dhanammal was perhaps the first musician of repute who rendered Ettayapuram Kumara Ettendra's compositions, all first unveiled in Subbarama Dikshitar's *Sangita Sampradaya Pradar-sini*.

Padams and Javalis were Dhanammal's forte. The principal source for her collection of Padam which would have made a centipede proud was her teacher Balakrishna Das of Wallajapet, also known as 'Padam' Baldas. He was a disciple of Mylapore Gowri Ammal, not the legendary dance exponent but a Veena Vidushi.

Dhanammal's pursuit was more in the line of interpretation than creative art, strictly so called This was possible for her, because, by her long experience and vast variety of musical assimilation, she was able to get at the core of each Raga and visualise its numerous facets as crystallised in the compositions of the old masters, which she lost no opportunity of learning. That is why every one of her Alapana-s presented a new feature of the

same Raga and her exposition was always characterised by a perpetual freshness and individuality.

That is also the reason why her renderings were free from monotony and were not overweighted with uncouth exercises which conceal rather than express the peculiar characteristics of every Raga.... Her keen perception of the melodic individuality of different types of compositions and correct understanding of the peculiar merits of the different Vaggeyakaras and above all her right appreciation of the varying degrees of response of her instrument to the special characteristics of each class of composers were clearly noticeable in her expositions.... She exploited all the possibilities of the Veena to the fullest extent in rendering the grand sweeps of Dikshitar and intriguing curves.

Dhanammal was extremely sensitive to the minutest difference of pitch and the scrupulous care with which she tuned the Veena was an example to all musicians. The number of Meetu-s she employed for a Sanchara was the minimum possible, and few equalled her in softness and delicacy of touch. The most commendable quality in her was the strict economy in the choice and use of phrases and embellishments. She always presented the core, the very soul of melody, the quintessence of music.

Beauty in Sense & Sound

Her Raga Alapanas and Tanams were short and concise. Yet it seemed as if nothing more remained to be said, and the essence of the Raga was extracted and presented. Kritis were performed in a rounded, complete manner. Niraval was used, but Kalpana swaras were scrupulously avoided. Her specialities being Padams and Javalis, she would improvise and elaborate each line of a Padam (breaking into song now and then)

with so many fine nuances at every turn of the phrase that it could never be exactly reproduced again by anyone.

Another characteristic of her art was her fidelity to classical traditions. Her music was the ecstatic outpouring of a heart that felt and a mind that knew true beauty in sense and sound.

She was a living legend in her time, but unfortunately there are very few records where this style can be heard. Today there is no one who can be truly said to reflect her style fully.

A highly individualistic Vainika of modern times who had tried to further improve upon the Tanjavur approach to Veena playing was S. Balachandar. He had developed his own style which was characterised by the Meend Gamaka borrowed from the North Indian Sitar. He used it to play four or five notes on a single fret in an attempt to eliminate unnecessary plucking and thus bring it closer to the vocal style. He did employ fast passages as contrasted with the orthodox Tanjavur tradition, and his style could be described as virile and aggressive. Raga Alapana was his forte and he was able to uncover hidden beauties even in rare and Vivadi Mela Ragas.

The Mysore School

The Mysore School developed in quite a different direction. It has an equally hoary tradition of great Vainikas in Seshanna, Subbanna, Venkatagriappa, and his disciple Mysore Doreswamy Iyengar. The latter describes the Mysore style as basically an instrumental style, in which the melodic parity of the notes is sought to be retained. Therefore, deep Gamakas are not generally used. Shallow Gamakas, playing the notes on the frets, a pleasing Meetu, are of Tribhinna (plucking the three strings simultaneously or successively) for a pianoforte effect, use of Janta Swaras in phrases like Sa-ni-ni-dha dha-pa-pa-ma

and Dhatu Swaras such as ri-pa-ga-dha ma-ni-pa-sa are typical of this style. Left hand fingers are separated to facilitate fast passages. The Raga Alapana is presented on these lines, and the Tanam, typical of Mysore, is full of melodic effects achieved by the use of 'Chitta Tana' (present Tanam), says Doreswamy Iyengar. These were extensively used for practice to enable the student to gain speed and clarity. Many Ragas such as Behag, Jhinjhoti and Khamas played by Vainikas of the Mysore School have a distinct North Indian touch, due to the proximity of Karnataka's northern districts to Maharashtra and the ensuing influence. It is a very pleasing and reposeful style.

The Andhra School

The Andhra School of Veena playing can be distinguished by the variety of Meetus used, the elaborate right hand technique and a few high speed passages employed in rendering the Raga and the Tanam. Veena Venkataramana Das of Vizianagaram was famous for his Shatkala or 6-speed Tanam with the Veena in vertical position. Sangameshwara Sastri was another well-known artiste of this style. It is said that they used to perform Veyisadhakam, that is practising the Alankaras in the three octaves in three speeds non-stop, a thousand times everyday. This they used to do for three months and it served them to go without any further practice during the rest of the year. Vasa Krishnamurthy is one of the Vidwans of this style.

Emani Sankara Sastri, although of this Andhra School (his father Achyutharama Sastri was another Vainika who played the Veena holding it vertically), had merged the Tanjavur style and Andhra style and had further improved upon this merger. He used a wide range of Gamakas and Meetus to achieve an extraordinary variety of textures in his music. He was perhaps the only Vainika to modulate the volume

of the pluck to suit the music, from very soft to very loud, and the texture from a harsh staccato to a pluck so soft that it is startlingly like a human voice. He used all the fingers of his right hand to produce these various effects and also for producing harmonic effects by using Tribhinna and other Gamakas. By modulating the pluck and employing the Tanjavur style, he brought it closer to the human voice. At the same time, he maximised the potentiality of the instrument by producing purely string effects which are equally beautiful. Raga alapana was traditional, yet alive with a new freshness. A Raga like Bhairavi was clothed in garments of new splendour by an unusual turn of the phrase or juxtaposition of notes; yet it did not lose its identity. Mandhra Sthayi elaboration was interspersed with Madhya Sthayi phrases producing the effect of *Samvadam* or a duet concert. He freely used folk idioms to enrich the alapana. Tanam was replete with instrumental sound effects and was played in three speeds. The total impression conveyed by this style was a sense of completeness in all respects. Emani Sankara Sastri could perhaps be called the pioneer of the modern styles of Veena playing.

Individualistic Style

Most of the younger generation of Veena players do not rigidly adhere to any one style, but borrow and merge different styles freely. There are, of course, areas where pure tradition is preserved even now, but these are rare. Every distinct style that emerges today is more individualistic than belonging to any particular school.

With the influence of folk music, North Indian Music, Western Classical Music and Jazz, techniques have improved and been perfected, new ideas are emerging, and perhaps the day is not far off when the traditional Veena will discover new frontiers in Carnatic Music.

Emani Sankara Sastri was an artiste of outstanding distinctions, a Vainika, a researcher, a composer, a conductor and a teacher, for he always was engaged in enhancing the appeal of music through his innovative technique. Born in Draksharamam (East Godavari) in 1922, Sankara Sastri was initiated into music at the very early age of 3. He gave his first performance in 1940 to a large appreciative audience. Because of his association with Diwan Bahadur Naidu he was introduced to both Western and Hindustani music also.

According to him,

"It is my conviction that all types of music can be played on the Veena. Once rapport with the instrument is established it responds to the player's touch".

He had superb control over the instrument that he brought out the sound potential - tonal colour on the Veena.

Emani did not use a pluck drum for playing, instead he used his nails. He was the first to use a contact mike.

His delineation of the Ragas contained new elements fashioned by his own musical perception and creativity combined with novelty.

On the usage of Gamakas - Dasavidha Gamakas he was of the opinion that they were inseparable which decorate the each musical phrase with precision. The same variety of Gamaka appears with a different degree of intensity, tempo and range.

His music always enveloped spirituality synthesising tonality, beauty and strength. He never tried to impress his listeners, he overwhelmed them. On his orchestration technique its infinite range of expression and colour appealed to the imagination of music loving public. The concept of Raga and Tala of Carnatic Music had got a potential and could be thoughtfully composed to impressive orchestration.

He was also a great teacher who trained a number of vainikas like Chittibabu, M.Y. Kamasastri and a host of others.

His orchestration had an art of arranging the notes of a composition among the instruments of the orchestra and determined to a great extent the kind of melodies that he was supposed to use. He always kept in mind the characteristic sound of each instrument-its range, the tonal quality. Thereby he was able to use in his orchestration a different families of musical instruments together.

As a versatile Vainika he reached a new dimension and fulfilled the different

tastes of all classes of audience and thereby adoring their hearts. He was a humble respecter of tradition yet was not so conservative on innovative ideas. His style accepted and blended all systems of music. He was equally well-informed of Hindustani, Western and Carnatic Music.

He was a man of genius. This is evident from his introducing a totally new technique of fingering, plucking, simultaneous tones, tonal effect of strings etc. His absorption and involvement was remarkable. He was never conscious of the presence of audience and enjoyed each phrase in detail.



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September
 10-9-1994
 Saturday
 6.00 P.M.
 Saralaya Sisters (Bangalore)
 (Ms. Kavitha Saralaya, Ms. Triveni Saralaya)
 Shri H.K. Venkatram (Bangalore)
 Shri Anoor Ananthakrishna Sharma (Bangalore)
 (The Sisters have had their initial training under Flute Maestro Shri S.P. Natarajan and later went under the tutelage of Seethalakshmi Venkatesan and Dr. Balamuralikrishna)

11-9-1994
 Sunday
 6.00 p.m.
 Shri Suresh Kumar (Bombay)
 (Disciple of the Mandolin wizard Shri U. Srinivas)
 Ms. Mangala Vaidyanathan (Bombay)
 Shri Sriram Subbaraman (Bombay)
 Shri R. Venkatesh (Bombay)
 Bhooshan Munj (Bombay)
 Smt. S. Lalitha (Bombay)

October
 8-10-1994
 Saturday
 6.00 p.m.
 Smt. T. R. Padmini (Madras)
 Smt. Hemamalini (Madras)
 Shri A.S. Ranganathan (Madras)
 (Smt. Padmini, is the disciple of Vidwan Shri Calcutta Krishnamurthy, and the daughter of Shri Vellore Ramabhadran)
 9-10-1994
 Sunday
 6.00 p.m.
 Mambalam Sisters
 (Smt. R. Vijayalakshmi & Kum. R. Chithra (Madras)
 Kum R. Hemalatha (Madras)
 Shri Thanjavur T.K. Murugabhoopathy (Madras)
 Shri K.S. Rangachary (Madras)

(The Sisters are the disciples of Vidwans Shri B.V. Raman and B.V. Lakshmanan. They and their sister Hemalatha (Violin) are daughters of Kanjira Vidwan Shri K.S. Rangachary.

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NATIONAL DAY-CUM-BHARATIYAR DAY-2nd OCTOBER 1994

MAHATMA GANDHI'S 125th Birthday will be celebrated by the Sabha as "NATIONAL DAY" COMBINED WITH "SUBRAMANYA BHARATIYAR DAY" on Sunday the 2nd October 1994 at 6 00 p.m. with "SANGEETHANJALI" by Teachers and Students of the Sabha's Sangeetha Vidyalaya.

TALENT EXPOSURE CONCERTS OCTOBER 30, 1994 - SUNDAY

6.00 - 7.00 P.M.
 Smt. Sugandha J. Atreya
 Kum. C. A. Radha
 (Both Students of Diploma Class under Smt Kalyani Sharma)
 Sri L. Shankar
 7.05 - 8.05 p.m.
 Kum. C.A. Radha
 Sri Pramod Nair
 (Both Percussionists are students of Shri T. S. Nandakumar).

DECEMBER 18 1994 - SUNDAY (CONCERTS OF NATIONAL INTEGRATION)

6.00 - 7.00 P.M.
 Smt. Ganga Ramachander
 Kum. C.A. Radha
 (Students of Diploma Class under Smt Kalyani Sharma)
 Shri Harikrishnan
 Shri Gururaj Rao
 (Both Percussionists are students of Smt G. Jayalakshmi)
 7.05-7.35 p.m.
 Shri Bhupal Pansikar & Party
 7.40-8-10 p.m.
 Kum. Meenal Gadgil & Party
 (Both are Students of Dept of Music, University of Bombay)

VENUE: SHANMUKHANANDA PREMISES - I Floor Foyer

The Sabha will be celebrating Dikshitar Day on November 3, 1994, Papanasam Sivan Day on December 3 and Swati Tirunal Day on December 4, 1994

A REPORT

SHANMUKHANANDA SANGEETHANJALI

For the last 38 years, I have been attending all the programmes organised by the Sabha, but never before have I witnessed one of such grandeur and magnitude", observed an elderly rasika, commenting on the cultural show put up by the students of Shanmukhananda Sangeetha Vidyalaya on Oct 2nd commemorating the 125th birth anniversary of Mahatma Gandhi as also Subramania Bharatiyar Day.

With nearly 70 students and 13 teachers* participating in this event, one can imagine just how much hard toil has gone in preparing, training and directing it. While the teachers have really put their heart and soul into it to make it such a well co-ordinated show, special appreciation is due to the students, juniors and seniors, who have worked equally hard even with their academic terminal examinations just round the corner.

National Integration is such a widely overused term that now it fails to kindle the fire of nationalism. But, with this programme, the students breathed life into the concept of national integration. The songs selected were very apt and they were intelligently arranged in a sequence such that the development of the theme flowed very beautiful.

The Sangeethanjali was a 'Nakshatramalika' consisting of 27 items. The repertoire comprised selections from polyglot lyrics, verses and songs, some familiar, some rare from Subramania Bharatiyar, Mayuram Vishwanatha Sastri, another patriot-poet and other Saints and litterateurs, enshrining the Gandhian principles of Satyam, Ahimsa, Satyagraha,

National Solidarity, Universal Brotherhood and Peace.

The programme started with an invocation to Lord Ganesha, a selection from Bharatiyar's "Vinayaka Naanmani Malai." Vighneshwara is the remover of all obstacles. In this prayer, the devotee begs the Lord to clear the human mind of all impurities and dispel the darkness of ignorance with the light of knowledge. Furthermore, the devotee asks the Lord to bless him with the greatest virtue-commitment and dedication to one's chosen path. Teaching is the noblest of professions and this prayer rendered by a teacher of the Vidyalaya was particularly relevant. Following this was another prayer unto the land of our birth that is Bharat, "Endayum Thayum Magizhndu Kulavi Irundadum Innade".

Then it was the little ones' turn. The juniors of the Vidyalaya 'trained by Smt. Rama Krishnaswamy' sang 3 brisk songs, two of which were compositions of Mayuram Vishwanatha Sastri. The two songs which were selected (*Bharata Janani & Jayahe*) are actually 'Notes', a form adapted from the band play of the East India Company. Even though the little ones are just doing the elementary lessons in music, they showed a keen sense of melody and rhythm which surely stole the thunder. Kudos kids!

An instrumental ensemble with chorus singing was the next highlight. The song was "Bapuji Aapko Hamara Pranam" composed and tuned by our Sitar maestro Pandit Kartick Kumarji. Which was followed by another short 'n' sweet song

* Names annexed.

paying obeisance to the father of our nation-our beloved Bapu, *Desh Prem Ka Mantra* set to tune by the maestro. The next item in this section was an exclusive Ragamalika *Matha Para Shakti* in which Bharatiyar celebrates India as the embodiment of Power -Shakti. It had an additional flavour of instrumental overture for each stanza composed by the Sitar maestro Pt. Kartick Kumar.

The next section consisted of multi-lingual songs giving a taste of the diversity that is in India. Incorporating songs in Hindi (*Jayathe*), Marathi (*Jaayosthute*), Sanskrit (*Jayathi Jayathi Bharata Mata*), along with Tamil songs was surely in keeping with the idea of national integration.

Most of the selections in Tamil have been made from the works of Bharatiyar. And he was a poet *par excellence*. Bharatiyar, as we all know, wrote many inspiring poems during the time of the freedom struggle. It showed true national spirit. And the section had been the handiwork of Smt. Mangalam Muthuswamy and Smt. Rama Krishnaswamy.

Gandhiji selflessly dedicated himself to the nation and fearlessly championed the cause of freedom. Advocating Ahimsa and Sathyagraha, he imparted credibility to the concept of non-violent struggle. Today, he is a world figure and all that we are doing is basking in his reflected glory. The song "*Shanti Nilava Vendum*" (popularised by Smt. D.K. Pattammal) exhorts us to strive hard to maintain peace and unity in India paving the way for development. The students sang this song with fervour and it also had a prelude from Bharatiyar's "Gandhi Panchakam" which was touching.

Of the many varieties of Keertanas that Mayuram Viswanatha Sastri had composed ranging from Bhakti to patriotism, those of "Bharata Bhajanam" are suffused with patriotism and national integration, in their very melody and text. Four rare gems

from the "Bhajanam" were brought to light by Smt Kalyani Sharma. And students of Diploma class and other seniors rendered them with devotion and fervour. While the first *Jaya Jaya Bharata Janani* (Darbari Kanhara) was in praise of Mother India, the other three, *Ranjita Bhuvana* (Misra Kapi), *Gandhi Na Mahatmana* (Khamas) and *San Mahatma Gandhi* (Maund) were dedicated to Bapuji.

The penultimate session comprised songs on a brisk march past note, songs like "*Vande Mataram Yenbom*", "*Vetri Ettu Dikkum Yetta*" and "*Olipadaitha Kanninai*" (directed by Smt. Rama Krishnaswamy and Smt. Mangalam Muthuswamy), exemplify Bharatiyar's vision of the ideal India where peace reigns supreme, a country where there is no strife and whose countrymen are bound by love and brotherhood, where efficient and hard working citizens lead the nation on to progress, where moral values are upheld and where there is equality. Reiterating the theme Viswanatha Sastri's "*Shanta Ahimsa*" (tutored by Smt. Meera Nathan) was appropriately nested into the repertoire.

Now, it is our mission to realise his vision. Let it not remain a utopian fancy. Let us resolve to make it a reality. That alone would be a befitting tribute to Mahatma Gandhi and Bharatiyar in the truest sense of the word.

Towards the end of the programme was Gandhi's favourite song "*Vaishnava Janato*" familiar and explicit and needs no reiteration. Any programme on Gandhi Jayanti would be incomplete without a rendering of this song.

'*Loka Samasta Sukhino Bhavantu*'. True to our Hindu custom, a prayer for world peace was offered through the song *Maitreem Bhajata*. And before everybody stood up for the National Anthem, there was chorus chanting of Ram Dhun,

Raghupati Raghava Rajaram which was the Mahatma's Taraka Mantra. Then everybody stood up for *Jana Gana Mana*

and with that the grand event came to a gradual end.

Chinmayi

Participants in the Shanmukhananda Sangeetanjali

Production-in-Charge

Dr(Smt) Sulochana Rajendran

Produced & Directed by:

- | | | | |
|----|-------------------------|---|---------------|
| 1. | Pt. Kartick Kumar | - | Sitar |
| 2. | Smt. Kalyani Sharma | - | Vocal & Veena |
| 3. | Smt Mangalam Muthuswamy | - | Veena |
| 4. | Smt. Rama Krishnaswamy | - | Vocal |
| 5. | Smt. Meera Nathan | - | Vocal |

Assisted by:

- | | | | |
|-----|----------------------------------|---|-----------|
| 6. | Smt. Visalam Vageeshwar | - | Violin |
| 7. | Smt. Jayalakshmi Gopalakrishnann | - | Mridangam |
| 8. | Shri T.S. Nandakumar | - | Mridangam |
| 9. | Shri Milind V. Joshi | - | Tabla |
| 10. | Smt. R. Sakuntala | - | Vocal |
| 11. | Smt. Janaki Natarajan | - | Veena |
| 12. | Shri P.V. Parchure | - | Sitar |

Students

Vocal

Bala, Sangeetha, Anisha, Smrithi, Snigdha, Smitha, Ananya, Shubhra, Gitanjali, Anisha, Sangeetha, Dipti, Raghuram, Sunithi, Jyothi, Supriya, Padma, Vasanthi, Asha, Archana, Gurumani, Purnima, Mahalaxmi, Dr Rao, Jayanthi, Shri Parchure, Rupa, Ranjani, Susmitha, Lata, Ganga, Sugandha and Subbalakshmi.

Veena

Shobha, Preethi, Niranjani, Kamakshi, Rupa, Maya, Chitra, Rohini, Vaidyanathan, Janaki, Mani and Ranjini

Sitar

Shyamala, Narendra, Hansa, Vishala, Neena, Chandan and Pallavi.

VIOLIN

Lakshmi Priya, Radha, Pradip Jayram and Sai Anantanarayanan.

PERCUSSION

- | | | |
|------------|---|--------------------------|
| Mridangaam | : | Harikrishnan and Shankar |
| Ghatam | : | Gururaj Rao |
| Kanjira | : | Sriram and Madhav |
| Tabla | : | Milind Joshi |
| Talam | : | Smt Jayalakshmi |

GOPALA KRISHNA BHAGAVATAR

The greatness of Nama Sankirtana is recognised from time immemorial. The names "Rama Rama Rama, Krishna Krishna Krishna, Govinda Govinda Govinda", etc., have been added to our daily Sankalpam with the injunction that we should repeat the names of the Lord daily without fail. Somehow as time passed, the importance of Nama Sankirtana has been lost and it was left to Sri Bodhendra Swamigal, Sridhara Ayyaval, Sadguru Swami and Tyagaraja to revive Nama Sankirtana. To this illustrious line belongs Sri Gopala-krishna Bhagavatar of Pudukkottai.

In the latter half of the 19th century, there lived a great man by the name of Gopalakrishnayya at Mellatur village, Papanasam Taluk, Tanjore-District. He was an Andhra, versed in astrology and medicine and belonged to Uddhavakula Mulaganadu. He was a sincere devotee of the Lord. His fourth son Sundaresayya followed his father in all respects. He went over to Vallavari village in Arantangi Taluk. He had three daughters, and a son was born on October 14, 1892 (Tamil Year Nandana, Month Purattasi, Day 30th). The child was named Venkata Gopalakrishnan, but was called Gopalan. It was this child who was destined to become the celebrated Bhagavatar.

At the age of seven Gopalan lost his father and he was brought up by his brother-in-law Venkatakrishnayya. Gopalan was given primary education, at home. To further his education, he was sent to Pudukkottai under the care of his maternal uncle Venkateswarayya. He was taught Telugu, his mother-tongue, and Sanskrit by Venkatakrishnayya. He was also given training in music. When Gopalan was 15 years of age he got a teacher's job in the Taluk Board School. Since teaching did not interest Gopalan, he resigned it.

Venkatakrishnayya, being a sincere devotee of the Lord, used to conduct bhajans. Gopalan joined the Bhajans. He used to assist his brother-in-law by bringing flowers etc., for worship and adoration of the Lord. Being interested in bhajan and music from childhood, Gopalan was attending the Bhajan-s conducted on Ekadasi days and Saturdays in the Lakshmi Narasimha Temple at Swarnakkadu. He showed more interest in **Bhagavata Seva**. He would hear the Bhajan songs with great interest. He used to ask his elders to correct him wherever he went wrong. Whenever he got time he would recite and memorise them and in the next Bhajan he would sing them in such a way that everybody would be astonished at his accuracy and memory power. Thus started the Nama Yoga of Gopalan in his young age.

In his fifteenth year, Gopalan married Mangala Nayaki, the second daughter of his maternal uncle Venkateswarayya. He continued his mission of Bhajan every where and the devotees were swayed by the sweetness of his music and his knowledge of Sahitya and Bhava. It was even said that places of drought were drenched with rains following his devotional songs and people began to approach him to get rid of their diseases. It was reported that even the personal desires of many devotees were fulfilled. Young Gopalan thus became "Gopalakrishna Bhagavatar" and Bhajans became a daily routine. He lost his wife in his 29th year but did not marry again.

He moved from Swarnakkadu to Pudukkottai in his 34th year along with his mother, sister and children. His mother expired soon. As he was often going to Pudukkottai for Bhajan, the people there knew him and his devotion well. They gave all necessary help to maintain his family.

Lakshmi Narasimha Jayanti, which was celebrated at Swarnakkadu, continued to be celebrated at Pudukkottai by Bhagavatar. In his 42nd year he went to Govindapuram and received the Nama Sutram and 'Akshaya Patram'. Since then, he conducted 'Unchavritti', 'Bhajan', and 'Dolotsavam' daily. Wherever he was, this daily routine was observed. In addition to daily Bhajans there were Guha Bhajans with Divyanama Sankirtana on Shashti days. On Thursdays there were Guru Bhajans (Kannada Sahitya) and on Ekadasi days Hari Bhajans. The greatness and sincerity of this divine soul drew people to Pudukkottai in hundreds for darshan during Lakshmi Narasimha Jayanti Celebrations.

In June, 1946, a devotee in Karaikudi received His order in a dream to go over to Pandharapur. Bhagavatar also appeared in that dream. The devotee requested Bhagavatar to go over to Pandharapur with him but Bhagavatar declined the invitation, since he felt that he might not be able to attend to his daily routine, if he undertook such a long pilgrimage to Northern India. A disciple at Golden Rock promised Bhagavatar to take him to Pandharapur without any hindrance to his daily routine. So the Pandharapur Yatra began on Vijaya Dasami Day in 1947. Bhagavatar went to Pandharapur halting on the way at many stations to attend to the daily routine. After the darshan of Pandharinath, Bhagavatar went to Mantralayam near Raichur to visit the Samadhi of Raghavendra Swamigal, who had already appeared in his dream. After the Pandharapur Yatra, the fame of Bhagavathar spread throughout South India.

Bhagavatar created a renaissance in Bhajans by starting Bhajans where it was not in vogue and by improving it where it was. The Paddhathi followed by

Bhagavathar was published as a booklet under the name "Srimad Bhajanamritham" in 1950.

Bhagavatar's 61st birthday was celebrated in October, 1952. Devotees from miles abroad came to the celebrations. K. Ramachandra Iyer of Madras, who was among them, expressed his desire to take Bhagavatar all round India as "Bhu Pradakshinam" so that all the devotees in Northern India might be benefited. Bhagavatar said, "If it is Narasimha's Order let it be so". The Bhu Pradakshinam started in August, 1953 from Rameswaram, went all over India and concluded at Rameswaram. The pilgrimage took six months.

The daily life of Bhagavatar was a round of religious duties, performed with the punctiliousness of natural laws. After attending to the daily religious rites, he performed 'Unchavritti', then Nitya Puja, supper and attention to his visitors. In the evening after daily rites, he conducted Bhajan and Dolotsavam. The usual Bhajan ended daily at 3.A.M. or 4 A.M. and whenever there was Divyanamam the Bhajan ended at 6 or 6.30 A.M. only. Only those who have attended his Bhajan can realise the greatness of this form. His Bhajan, his method of training his followers in the correct way of singing song, his exposition of the principles of music, his exquisite and accurate dance with Bhava to the songs, all these can be understood only by those who attended his Bhajan to the end.

Gopalakrishna Bhagavatar passed away on 30.4.71 at the age of 79. The spirit of this noble teacher is carried by his son and disciple, Sanjivi Bhagavatar.

A. L. K.

Courtesy "Indian Music Journal"



WINTER FETE

Sponsored by : **The Life Insurance Corporation of India**

26-11-1994
 Saturday 6.00 P.M.
 27-11-1994
 Sunday 6.00 P.M.

- Shri Kadiri Gopalnath - Saxophone Recital
- Shri T. V. Gopalakrishnan (TVG) - Vocal Recital

ACCOMPANYING ARTISTES

- Shri Delhi P. Sundararajan - Violin
- Shri Srimushnam V. Raja Rao - Mridangam
- Shri Udipi S. Sreedhar - Ghatam

VENUE: INDIAN GYMKHANA GROUNDS, Matunga, Bombay - 400 019.

LECTURE - DEMONSTRATION SUNDAY, 27th NOVEMBER 1994 - 10.00 A.M.

by **SHRI T. V. GOPALAKRISHNAN**

ACCOMPANYING ARTISTES

- Shri Delhi P. Sundararajan - Violin
- Shri Srimushnam V. Raja Rao - Mridangam
- Shri Udipi S. Sreedhar - Ghatam
- Shri Mohan Balwalli - Tabla

SUBJECT "A COMPARATIVE STUDY OF TALAS IN CARNATIC AND HINDUSTANI MUSIC"

VENUE : SABHA PREMISES ALL ARE WELCOME

FORTHCOMING PANDAL PROGRAMMES - NEW YEAR FESTIVAL

- 7-1-1995 Saturday 6.00 p.m. Shri A.K.C. Natarajan & Party - Clarinet Recital
- 8-1-1995 Sunday 6.00 P.M. Shri Maharajapuram S. Srinivasan (Son and Disciple of Shri Maharajapuram V. Santhanam) - Vocal Recital
- Shri M. A. Sundaresan - Violin
- Shri Umayalpuram Mali - Mridangam

SPRING FESTIVAL (MARCH)

- 18-3-1995 Saturday 6.00 P.M. Smt Sudha Raghunathan - Vocal Recital
- Ms M. Narmada - Violin
- Shri Tiruvarur Vaidyanathan - Mridangam
- Shri Karthick - Ghatam
- 19-3-1995 Sunday 6.00 P.M. Hyderabad Brothers & Party (Shri D. Seshachari & Shri D. Raghavachari) - Vocal Music Recital

S. SESHADRI
V. RANGARAJ
 HON. SECRETARIES

CULTURAL SCENE IN BOMBAY

In the four years that have passed, the Shanmukhananda - organised Talent Promotion Programmes have grown from strength to strength and have developed into a keenly awaited festival. The monsoon season this year had quite a spate of cutcheries presenting youngsters who are promising to be the stars of the future. Promoting talent has been taken up seriously by many organisations, in training as well as in presentation. With the revival of gurukul system gaining momentum under the patronage of corporate houses and individual art-lovers, many teachers have come forward to give intensive coaching.

There is a greater urge among the youth not only to learn from the great masters but also strike on their own, to introspect and seek firm moorings in our tradition and propagate our rich heritage. But a majority of them have taken to fine arts, especially music and dance, as a serious hobby. Only a few have taken a plunge in professionalism. This does not mean that there is any difference in their pursuit for perfection. There is sincerity in their approach to learning, listening and application and they are able to sustain their interest alongside their chosen vocation.

While hardcore traditionalists may not agree with the view that the future is safe in the hands of these amateurs, rather para professionals, the picture is quite encouraging if one took stock of the performances of the 'rising stars' during the last five-six years. Some have even scaled high and hold promise to reach the top.

More recently the Talent Promotion Festival held by Shanmukhananda, sponsored by the Central Sangeet Natak Akademi, brought to fore fresh talents

rising on the scene, each tracing through his/her mentor lineage to a great master or a Bani. The July fare had Balaji Shankar of D.K. Jayaraman gurukul, Prema Krishnan tracing her sishya parampara to Semangudi school through Kalyani Sharma, and little Gokulakrishnan, the child artiste.

DKJ is no more. But his music lives on, nurtured, polished and presented with equal gusto by his sishyas. They care for the Bani purity. And they add their own flourish with relish and reverence. Balaji Shankar's was verily a homage to the guru. With a rich, resonant voice and a healthy Manodharma and manipulation, he deployed his vocal facility to bring out the depth and essence of the Kritis, their mood and Bhava etc. DKJ's varied ways of intricate Swaraprastharas were handled so naturally keeping in tune with Sarvalaghu ease. The Alapana was a clear prelude to the Kirti that followed. And Niraval only added to the beauty of the rendition and Bhava. And he has formulated a neat cutcheri Pantha. Interspersing the graceful Vilamba Kala Kritis were swift-paced ones which added spice to the substance. In the very opening major number, Dharmavathi, he showed his mettle, delving deep into the Mandara Panchama and soaring high with equal ease to Tara Panchama. "Parandamavati" was evocative with Niraval- Swaras. After the suave, sober-toned "Tulasamma" that highlighted the grace and delicacy of Devagandhari, Balaji did a quicky of "Maramanan" (Hindolam) before settling to an elaborate, substantive, and aesthetically conceived Sankarabharanam. Tier by tier rose the grand edifice of Sankarabharanam. No better choice could have been made than "Sankaracharyam" whose serene charm seemed to have captured the young performing team in a

mood of Bhakti. Yes, the trio, Balaji, Embar Kannan (Violin) and J. Vaidyanathan, DKJ's son (Mridangam) played with such involvement throughout that they placed great value on tonal harmony. Result? It stood as a class performance. Kharaharapriya was another major effort where Balaji's performing skill took over the reins. Using his vocal fluency he spun the Raga in colourful contours and tonal shades. The Tisra Rupaka Khanda Gathi Pallavi was a fine presentation in Trikalam, Tisram, fusing technique with Manodharma.

Kannan, a disciple of A. Kanyakumari, has mastered the art of accompaniment. Suffice it to say that his was a fine assistance and given the solo chance he enhanced the beauty of the rendition with his own imaginative flourishes. Vaidyanathan has made it to professional grade and giving due weightage to vocal rendition he evolved his own melodic, tonal rhythmic play. His Gumkaras, Usis and twists added a charm all their own.

Fidelity to Paataanthara and Bani was the high point of Prema Krishnan's concert. A wafer - thin voice that is perched on a high pitch, she set an example of achieving success with determination and concerted efforts. Her's was a concert of chaste taste and was neat-phased. There was so much of Vilamba grace to notice. No vibrancy or virulent swara phase. But all clothed in Gamakas.

After the Gaula Varnam, the rare kriti in Natai, "**Gajavadanam**" set the tempo of the concert, the highlight of which was Lathangi and Sankarabharanam. Saveri too made its impact with a rare gem of Tyagaraja invoking Dharmasamvardhani, the consort of Panchanadeesa, the presiding deity at Tiruvaiyaru. "**Neevu brovavalenamma**" has a Madhyamakala Sahitya appended to it. Alapana of Lathangi and Sankarabharanam were stand-

ardised pictures but steadily and aesthetically built. They presented a solidity of structure. "**Marivere Dikkevvaro**" and "**Akshayalingavibho**" revealed her sincerity of approach. Prema is a product of the Sabha's Sangeetha Vidyalaya, having done her Diploma in Music and Advanced course.

Accompanying her on the violin was R. Madhavan, a new find in the city through IIT, who has been making great strides on the concert forum both as an amiable accompanist and a soloist. That he played inspiringly goes without saying. He performed a solo under the same aegis the following month. Kumar and Surendra, also students of the Vidyalaya under T.S. Nandakumar played on the Mridangam and Ghatam respectively. They acquitted themselves well, and their progress was marked.

Little Gokulakrishnan was boosted with an array of experienced accompanists. It is too early to comment on the Child's performance though he is said to have been "trained in performing intricacies". He has, no doubt, talent. It needs however to be carefully nurtured and cultivated before being presented on a full-fledged concert.

The month of August featured Visakha sisters, groomed by their father L.V.I. Sastri and now undergoing advanced training under the maestro Nedunuri Krishnamoorthy. Public opinion was that their's was the best cutcheri during the season of Talent Promotion. The others for the month were R. Venkatesh, a disciple of T.R. Balamani, a teacher with the Mida's touch in music, and also trained by Panangudi Ramachandran; R. Madhavan (Violin solo); and S. Gayathri of Lalgudi tutelage. (As this writer could not attend the recitals an evaluation in these columns is not possible).

Saralaya Sisters of Bangalore and Suresh Kumar (Mandolin) were the artistes of September. And both the concerts were satisfactory. A fine sense of musical enunciation marked the sisters' concert. They have cultivated the duo singing with a performing punch. Synchrony of ideas and enunciation was the hallmark of their recital. Melodiously high-pitched they negotiated their voice with ease and felicity. The feel of the Raga Bhava and Sahitya too could be discernible. Lathangi, Todi and Shanmukhapriya Alapanas were highlights. While Kavitha used her fluency with a Brikka force that overlapped her pauses, Triveni's balanced use of Gamaka and Brikka with pause-laden passages brought out a composite picture of the Ragas. Her Todi was remarkable. Their combined efforts in building up Shanmukhapriya (RTP: Khanda Triputa Tisra Gathi) blended well. Both Todi Kriti, "**Ramachandraya Namasthe**" and the Pallavi with all its technical intricacies stood out for their Kalpita- Manodharma proficiency. Their **Mayamma** (Ahiri) was touching.

It was however the Violinist H.K. Venkatram who stole the thunder. He poured his heart and soul into his renditions, including his accompanying forays. No exaggeration that he was a vital support to the Sisters' concert. Maybe one can call the concert a family Trio as he is Triveni's husband.

Suresh Kumar of Bombay is one more addition to the performing tribe of Mandolin. Groomed by that young maestro, U. Srinivas, Suresh has acquired a performing proficiency over the instrument. He shows a fine melodic feeling and control over the instrument. His deflective instincts use the twang softly and discreetly both in Sahitya enunciation and Raga elaboration. Which enhances the Bhava. And where orchestration has greater scope he employs it with great relish. Accompanying

him were Mangala Vaidyanathan (Violin), a Sabha's product, who kept up the tonal harmony of the recital and Sriram (Mridangam) who showed his professional poise in accompaniment, supported by Venkatesh (Morsing) and Bhooshan Munj (Tabla).

It was a Carnatic concert, and a Mandolin recital and not an ensemble programme. And it was classical music too, nowhere showing any semblance of light classical programme. Then why Tabla for support?

Pantuvrali, and Mohanam after a solemn rendition of "**Bhavayami Raghuramam**" were fine-textured alapanas precluding the kritis "**Siva Siva Siva**" and "**Kapali**", respectively. If the former was marked for its poignance, the latter brimmed with enchantment. The Swara dialogue between Suresh and Mangala made an interesting segment of imaginative play.

* * *

October 1 is the World Music Day. To celebrate it, the Sabha presented a Solo Jugalbandhi of Hindustani and Karnatak music by Sakuntala Narasimhan, an eminent musician of both the Shailies and a musicologist - journalist. It is not a gimmick, but an exploration of communicating alternately in two languages with a view to fostering a better understanding of both the systems among the public, she told a member of the audience. As both Karnatak and Hindustani music have originated from the same roots and branched off at the point of elaboration and interpretation, Sakuntala's objective seemed to present the interpretation side by side, taking over the one where the other ended, so that one could understand the common origin and the diverse evolution in the presentational format.

With a melodious, captivating voice she traversed the contours and gamut of both the Shailies with equal ease and poise. The opening Hamsadhwani started with Karnatak Alapana sliding into Hindustani Alap. Spinning the skeins alternately she could give the Raga a shape of varied colours and contours. The Bandish was in Hindustani. She brought in her melodic grit and Manodharma flourish in Kirvani elaboration and "Varamulosagi" with swarprastharas, followed by the popular Khayal "Tore bin more chain nahin, Brij ke Nandlala" giving samples of Bol, Alap and Bol taans. The next two numbers, Kalyani - Yaman combine and the Ragamala brought her close to her perspective. The Alap had no problem in conveying the message, the Tanam-Nom-Tom facet too had its share of message. It was in the Pallavi Vinyasa-Khayal Badat that the solo Jugalbhandhi took full bloom. The stance in Sanskrit, "Dayadipa Ganaraja Ganesha Pahi", served as a common plank of communication, and working out a blend. There were no loose ends. Even in Sargams she showed her prowess.

The Ragamala in Bagesri, Suddha Saveri - Durga and Hamir she wove through different facets forging towards unity in diversity. The rounding off Bhairavi, a convention in Hindustani, had Purandara Dasa's "Venkatachalanilayam" for the Sahitya. A successful attempt at that. Her Karnatak and Hindustani accompanists followed her faithfully.

In such explorations new dimensions could be opened up, depending on the in sight and imagination of the artiste, performing ability notwithstanding. Whether a depth-wise exploration bringing about a blend is possible and feasible is to be seen. For her delineations were short and sweet highlighting only the common scale and diverse enunciation in brief. The smooth and spontaneous shift from one to

the other, the ease with which she wove through both, spoke of her versatility. But she did not delve deep into the unique characteristics that each has evolved. Perhaps she has reserved for a future performance?

July 17 1994 made an important landmark in the history of the Shanmukhananda Sangeetha Vidyalaya. On that day the talents of the institution who took part in the Talent Exposure Concerts during the year 1993-94 and their mentors, all members of the teaching staff, were honoured, presented with mementoes a silver plaque carrying the message of Saint Tyagaraja, ie., Rama Bhakthi through Sangeetanjali. Giving away the mementoes, the erudite scholar-musician and Head of the Department of Music, University of Bombay, Dr. Vidyadhar Vyas expressed his deep appreciation of the gesture of encouraging and recognising the talents and the teachers and extended the patronage of the University Music Department in conducting Karnatak and Hindustani recitals, co-ordinating exchange programmes and in interacting with other universities. The Shanmukhananda Sangeetha Vidyalaya being the only institution conducting the University's Diploma in Music (KVC) Course and as Karnatak music forms part of the syllabus for graduation course in Hindustani music, interaction between the two organisations should bring about a better understanding and appreciation of the two systems.

Preceding the function was a Vocal recital by R. Kalyanaraman of the Diploma class, under Kalyani Sharma, a real talent exposure with Madhavan and Vijay Natesan (of T.S. Nandakumar's tutelage) on Violin and Mridangam respectively.

The quarter had been marked for many opportunities that had come the way of the Sabha's Sangeetha Vidyalaya Students. The teachers and students had been invited by the Balaji Bhakta Darshan Sabha during the celebrations of Fanaswadi Balaji Varamahotsava at Wadala, to render compositions on Lord Venkatesh-wara and three of the teachers Smt Meera Nathan, Smt Lakshmi Ganapathy and Smt Kalyani Sharma along with their students paid their Anjali to the Lord on September 3, 1994. To the delight of the devotees there were a few rare compositions and Devarnamas among some familiar numbers. The highlight was the dominance of Bhakti in classicality.

The celebration of the National Day on October 2, 1994 commemorating the 125th birth anniversary of Gandhiji and Subramania Bharatiyar's Day turned out to be another landmark in the annals of Shanmukhananda. A detailed report appears elsewhere in this issue.

The students and admirers of Guru K. Kalyanasundaram, of Sri Rajarajeswari Bharata Natya Kala Mandir, got up a fabulous felicitation celebration on his conferment of the title of "Kalaimamani" by the Tamil Nadu Iyal Isai Nataka Manram.

Hailing from a Parampara of Natuvanars, a lineage extending over two centuries and six generations, and maintaining the pristine purity of the Tanjore style, the dynamic and innovative Director Guru Kalyanasundaram has, with the sound grounding in academics and constant exposure to the niceties of the art, both at home and in the field, been a natural choice to take the art of Bharata Natyam across the shores, to interact with

contemporary peers, and giving it a new depth and dimension.

Ensemble Dance, group presentations and Ekaharya expositions, which enhanced the visual impact of the art and suited the modern genre of cosmopolitan tastes have been his significant contributions. A trend setter and trail-blazer, he has worked hard on themes from various sources exploring polyglot literature and lyrics, texturing through compositions and folk idioms and moulding these into classical dance format suffused with Bhakti. *Bhakti Nritya, Charana Paduka, Purandara Anishad, Tyagabrahmanjali, Vasantavalli, Krishna Leela, Skanda Leela* etc., are some of his productions earning accolades to the Guru and the sishtyas. The Jewel in his Crown however was the "Manifestations of Shiva" he presented at the World Meet on Shiva in 1981 at Philadelphia.

A master of international repute he has also enlarged the scope of Bharata Natyam, interacting with other sister systems, like Kathak, Kuchipudi and Odissi, producing dance presentations in the true Spirit of National Integration.

It was in the fitness of things that the grand felicitation function at Bombay Tamil Sangham should be presided over by Dr. V. Subramanian, President, Sri Shanmukhananda Fine Arts & Sangeetha Sabha, with the Chief Guest, being none other than Pandit Birju Maharaj, the Kathak maestro. An elder dance maestro felicitating his younger peer, it was a sight for the Gods. And the entire dance fraternity of Gurus, exponents and students in the city turned up to participate in the function.

KINNARI

A SANGEETH YOGI

"Given the choice, I would like to breath my last in Sangeeth", wished the great master Pt. K.G. Ginde in a casual aside, and what a coincidence, his end came all too sudden in July this year at Calcutta when he was immersed in Sangeeth.

The great Guru of Bombay had been to Calcutta on a special assignment of recording Ragas and Bandishes (compositions) under the auspices of Sangeeth Research Academy which has for some years now been engaged on a twin-project of reviving and sustaining the Gurukul system and preserving for posterity the traditional great masters' music and Bandishes which are almost going into oblivion. That Pt. Ginde was one of those selected for the project speaks volumes of the veteran's standing in the Hindustani music.

A well-known Acharya, Kalakar and a Karma yogi, Pt. Krishna Gundo Ginde, whose name has almost become a byword in the contemporary musical scene was born on December 26, 1925 in Bailhongal, a village in Belgaum, in a family of music and cultural interest. Learning the elementary lessons from his elder brother, Dr. Ram Ginde, the eminent neuro-surgeon, Krishna, showed his prodigious talent as early as six, appearing on the stage singing Marathi stage songs. It was his great fortune that the great scholar-musician, Pt. Vishnu Narayan Bhatkhande, spotted this talent and referred him to his most faithful disciple Pt. S.N. Ratanjankar. The tutelage under Ratanjankar, a 16-year grind in gurukul, took him into the vast ocean, that is music, its intricacies, its scientific technique, presentation, propagation and preservation et al. Little wonder that Krishna emerged as a master-singer, a peerless teacher and an eminent musicologist.

He took over the mission of teaching and perpetuating the classical tradition from where his Guru Pt. Ratanjankar left. Music was to Pt. Ginde more a mission than a profession and teaching his 'magnificent obsession'. Trained in the true gurukul tradition and geared into institutionalised coaching, he served as a strong and vital link between the tradition of the past and trends of the present milieu, trying to bring about a 'rapport of the two contrasting genres'.

If his training under Pt. Ratanjankar and at Marris College, Lucknow (now called Bhatkhande Sangeeth Vidyapeeth) gave him a thorough grounding and right direction in music, especially in the presentation of Dhrupad, Dhamar, Khayal, Thumri, Tappa etc., his own carrier as a teacher, first in his *alma mater* and later at Bhavan's Sangeetha Nartan Siksha Peeth and Sri Vallabh Sangeethalaya, Bombay, enlarged his vision on music and musicology.

By his own admission his 16-year tutelage under Pt. Ratanjankar was "the most challenging years of his life", but as his prime chela he not only earned his Guru's affection but also his confidence to be entrusted with the task of further promoting and propagating music.

Very few could display his profundity of knowledge and match his prodigious output. Pt. Ginde's insight into the Ragas and their varieties was as deep as his repertoire of

Bandishes was vast, running into thousands. He had memorised over 2000 compositions and mastered about 250 Ragas which he had explored in all their nuances and subtleties. (And these he was recording at Calcutta when cholera fate struck him.)

Name any Raga, he would reel off their lakshanas (grammar), their prayogs (phrases) their allied varieties bringing out the speciality and splendour of each one. It was his perennial passion to indulge in Ragas and their varieties. And for each variety that streamed off from the main original fount, he had a number of Bandishes to present. Bandishes, he emphasised, were Ragas crystallised. "In order to have a clear perception of a Raga one has to know at least five-six Bandishes learnt Guru-mukh," he often used to say. Then only the purity of tradition could be maintained.

His eminence as an erudite scholar-musician, a versatile performer-teacher grew in course of time. His lec-dems on Ragas and Bandishes used to be a great draw as musical education. He commanded a huge crowd and held them in rapture with his stentorian voice. His "Malhar ke Prakar" and "Kanhara Ang", to mention just a couple of lec-dems, were inexhaustive extemporisations where he vividly pictured before you as many as 14 varieties of Malhar, right from the Megh Malhar, Miyan ki Malhar to Gaud Mallhar to Surdasi Malhar, relevant to the season, region and particular saint. And in Kanhara he would take you on a sojourn of 18 varieties-all of which, though streamed off as innovations or new trends, had nevertheless stood the test of time.

His performance were enlightening to students and the listeners alike. They were perfect models of rendition. Says a connoisseur, "When Panditji sings the compositions of Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana etc., come alive in their pristine purity and blossom forth through their subtle melodic nuances as well as rhythmic variations. He becomes one with the mood of the composition to make it a living and pulsating experience, for himself as also for his listeners." He had also dueted with his Guru Bhai Shri S.C.R. Bhat. Their dueting often reminded one of the great Karnataka masters Alathur Brothers. Especially their voice textures and the blend of ideas and voice they displayed were more or less on similar lines.

Pt. Ginde believed in totality of a musician. He pooh-poohed the complexes about musician vs musicologist. "Don't place musician and musicologist in hostile camps", he said once. "One expresses in words what the other enunciates, and to be one, one has to be the other too." Lakshya and Lakshana are two essential components to make music complete and a rich experience, he would say. "Systematic training of good students in Paramparic Bandishes was the urgent need our generation", he was often heard to say.

And while he spent a major part of his life in teaching, dotted with performances, he also published two books "*Abhinav Geet Manjari*" and "*Sangeet Siksha* covering the traditional Bandishes. The last time this writer met him (early this year) he was busy preparing MSS for further publication. His neat hand and clear markings reflected the perfect mind and the missionary zeal of the Acharya. I want to publish and record all that is in my possession, I don't know how far "I'll be able to do", said the 68-year old master. According to a press report he was able to record more than 1500 compositions.

The academician-cum-performer was associated with many Universities as the Examiner and member on their Course committees. There was no musical mela or

festival at home or abroad without Gindeji's participation. He had been honoured by the Sur Singar Samsad, Bombay, with its Sharangdev Fellowship. The Central Sangeet Natak Akademi bestowed its award while the Maharashtra Government honoured him with its Gaurav Puraskar.

Simple and stately, undaunted and unrelented, Gindeji was humility personified. He had few needs. His home on the main road of a busy suburb reflected his simplicity. Surprisingly, he was one of the very few who defied pollution, whether of noise or environment. Music was all that occupied his mind.

He trained many disciples, who have imbibed the tradition and one hopes that they take up where he left and fulfil his mission.

As a post script one may add that Gindeji's love of Karnatak music was to be applauded. With his Guru Pt. Ratanjankar he toiled to fathom the Hindustani compositions of Maharaja Swati Tirunal of Travancore, and brought to light some 36 songs. The book, "Maharaja Swati Tirunal's Hindustani Music Composition" with notation by Pt. S.N. Ratanjankar is a milestone in the efforts of national integration. And but for the propagation of the same by Gindeji the same hidden treasure which had seen the light of print would have remained just a source of integration on paper. The compositions in lucid notation are in Ragas common to both the systems and in Ragas which have equivalents. Gindeji's renderings in the seventies of some of the songs testified to their mode of rendition in Hindustani Paddhati which could well fit in a Karnatak recital as post Pallavi repertoire. His renderings of *Kaanha Kab Sakhi Ghar Aye* (Behag), *Avadha Sukhadaayi* (Kafi) and *Ramachandra Prabhu* (Sindhu Bhairavi) were in rapport with the composer's vision and the blend of Sangeetha and Sahitya brought an unusual joy to the listeners.

Sulochana Rajendran.

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Obituary

BLOW TO "MUD-POT"

At a time when the Upa Pakkavadyas are drawing the attention of both the students and organisations, the loss of stalwarts in the field struck a blow to the musical forum both on the performing front and teaching faculty. The demise of K.M. Vaidyanathan and Palghat Sundaram-both maestros on Ghatam has made the field poorer.

Both had been familiar figures in the performing scene and not new to Bombay either. Both bore a Sathvik disposition as a person as well as a performer. Sarvalaghu was their forte. And with this fine stride they tuned themselves well to any vocal style or percussive strides. Even when paired with Mridangists with a penchant for rhythmic fireworks, their play of the same rhythmic, meeting the challenge with equanimity and tonal softness helped enhance the aesthetics of the Thani.

All this had been the fruit of hard work and harder grind they had gone through in the gurukul tradition. There was much of vocal training behind their successful projection on the percussion front. How essential was the knowledge of music, vocal rendition of compositions to accompanists was well brought out by K.M. Vaidyanathan in his lec-dem at the Percussive Arts Centre's Talavadhyotsav in 1991 when he was awarded by the Centre the prestigious Palghat Mani Iyer Award.

Initially trained in the art of Mridangam by his uncle Harihara Sharma, his performing aesthetics were honed much by Tanjavur Vaidyanatha Iyer, an ace mentor of many a mridanga wizard. His entry into AIR service and a chance play of Ghatam at a concert of D.K. Pattammal entrenched him as a Ghatam vidwan. Ever since he became an Upa pakkavadhyakara and accompanied all front ranking maestros of yesteryears, right from Sakharam Rao to the present day musicians. And he was uniformly hailed by one and all for his amiable accompaniment and Sarvalaghu Saukhyam.

Foremost among his disciples are Palakkad V.A. Sundaram (who too passed away recently) and 'Vikku' Vinayakram of international fame and his brother Subhaschandran. Palghat Sundaram too had dedicated his art to the AIR and occasionally if not frequently came out to play on the concert platform. He was a versatile artiste having had his training in vocal, flute, mridangam and ghatam- thus getting a Gambhirya of the Alathur school's vocalism (Srinivasa Iyer being his mentor) attuned to the flute elegance of Rajarama Iyer and intoned to the mridangam gaits of brother Palghat Ramachandran to be further honed to the nuances of ghatam by K.M. Vaidyanathan. His training gives credence to his style being truly sathvik.

The stalwarts are no more; but the tonal spurt that they had given to the 'mud pot' and boost that is being given to the Upa pakkavadhya on concert fora together with youngsters striving to get their fingers play on more than one instrument should, one prays, keep the tradition alive.

Sulochana Rajendran

"SOUNDAYYA"

In the very interesting and illuminating article by Prof K.R. Rajagopalan in SHANMUKHA, July 1994 issue, it has been stated that Chowdiah composed 17 Krithis and 5 Tillanas (page 11, col 1). Perhaps, this was based on the book published by Prasaaraanga, Mysore University in 1975 edited by Prof V. Ramarathnam, disciple of Chowdiah. But, there is yet another publication *SUKRUTHI* compiled and edited by Vidushi H.S. Anasuya, another disciple of Chowdiah, published in 1977 in connection with the Silver Jubilee of the Bangalore Ayyanar College of Music. This contains 10 more compositions of Chowdiah. Details of these as published are:-

Varadaayini-Jhunjhooti-Adi, Vilamaba
Sharanu Sharanu-Shankarabharana-Adi
Sadaapadmanaabham-Saranga-Adi
Ide manchi samayamu-Keeravani-Misra Chapu
Sri Venugopala-Kambodhi-Adi
MahaaThripura Sundari-Jhunjhooti-Adi, Thisra nadai
Saketha Rama-Charukesi (Wrongly printed as Keeravani
& later corrected)-Adi

Nade Tillana-Nata-(all five Nadais)
Tillana-Hamirkalyani-Adi
Tillana-Hamirkalyani (Two pieces in Hamirkalyani)
Navagraha Raagamaalika-Swarasamyajana for Vyasraya in Chatusra Roopaka.

A reference is made to *RAGA NIDHI* (on page 15, col 2). *RAGA NIDHI* is published in FOUR VOLUMES by B. Subbha Rao of Mysore (some time in Nagpur during his Govt. service) and published by Music Academy, Madras and NOT by Prof. V. Ramarathnam. Of course, Prof. V. Ramarathnam has edited *Sangeetha Darpana*. *Nowka Charita*, *Karnataka Sangeetha Sudha*, *Pallaki Seva Prabhandam* were co-edited with Dr. V.S. Sampathkumaracharya, Prof R.N. Doreswamy and M.A. Rathna respectively.

An audio cassette of some compositions of Chowdiah has been released recently by Percussive Arts Centre under assistance of Academy of Music, Bangalore, who have built the prestigious Chowdiah Memorial Hall.

"C. R. Mani Iyer who died rather young" (p. 15, para 2) is incorrect. Shri Palghat C. R. Mani Iyer is alive, quite strong and healthy, he was even felicitated during the Chowdiah Birth Centenary on 29.5.94 in Bangalore by the Percussive Arts Centre

Bangalore K. Venkataram

P.S. In the last column of the same article (p18) *Ninnuvina Namadendu* is erroneously printed as *Kadanakudohala* song. It should have been "*Kadanakuthohala* song *Raghuvamsa* and *Ninnuvina Namadendu* (Navarasakannada)".

The error is regretted. - Editor.

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